musical
COURIER

AUGUST, 1951 25 CENTS

GLADYS SWARTHOUT

PARISOT

'cellist

THE NEW YORK TIMES,

PARISOT, 'CELLIST, HEARD AT STADIUM

He Plays Dvorak Concerto in B Minor as Golschmann Leads on 'Camera Contest Night'

Aldo Parisot, young Brazilian 'cellist, who made a successful Town Hall debut a year ago, last night made an equally successful appearance on a larger occasion. He appeared as the soloist at the Lewisohn Stadium with the Stadium Concerts Symphony, under Vladimir Golschmann.

Mr. Parisot played Dvorak's Concerto for 'Cello and Orchestra in B minor. It proved a good choice, for it was well suited to the lyricism of his nature and to the warmth and intensity of his temperament. Since Mr. Parisot is well-equipped technically, he was able to play the concerto in his own ardent way, without fear of slips and consistently maintaining a quality of tone that was rich, beautiful and expressive.

One might suggest, perhaps, that there could have been a shade more variety of approach from movement to movement. But this was a small matter when Mr. Parisot is so gifted and his performance was so eloquent. With further experience such things will come.

The audience expressed its enthusiasm heartily and the 'cellist was recalled to the stage four times to acknowledge the continuing applause.

Smetana's Overture ... Bartered Bride" ... Fifth Sy...

Stadium Debut
A TRIUMPH

NEW YORK HERALD TRIBUNE.
WEDNESDAY, JULY 18, 1951

1951-52 EUROPEAN TOUR

Under the mgt. of Michel Kachouk, 59 West 55th Street, New York 19, N. Y.

Cellist at Stadium

Aldo Parisot in First Appearance With Symphony Orchestra

Aldo Parisot, Brazilian cellist, made his first appearance at the Lewisohn Stadium last night as soloist with the Stadium Symphony Orchestra unde rthe direction of Vladimir Golschmann in Dvorak's Concerto in B minor, Op. 104. The program began with Smetana's "Bartered Bride" Overture and concluded with Tchaikovsky's Fifth Symphony.

Mr. Parisot's interpretation of the Dvorak Concerto was a telling one. He negotiated the work's many technical intricacies adroitly, preserving fullness and purity of sound in the most arduous passages and his conception was no less effective from the musical angle, consistently expressive throughout but always remaining aristocratic in taste with never a hint of sentimentality to mar it. Mr. Golschmann and the orchestra provided on the whole an alert and helpful accompaniment.

J. D. B.

Stadium Greets Aldo Parisot

By MILES KASTENDIECK

First-class cello playing placed Aldo Parisot in the limelight and set up the concert at Lewisohn Stadium last night. Having the happy faculty of blending virtuosity and artistry in equal parts, he made the Dvorak Cello Concerto in B Minor sound fresh and alive. That was achievement itself.

New York Journal-American
★ Wed., July 18, 1951—21

A dash of temperament, a feeling for line, and a wealth of tone flavored his performance tastefully. This was no run-through by an accomplished musician. It was a carefully shaped, expressively poised interpretation which sustained attention for its vitality and its beauty. Parisot caught the audience's fancy and they applauded spiritedly.

Quite absorbing was his playing of the slow movement, quite striking his handling of the final pages of the finale. In his hands the music acquired color and created mood. His was an important Stadium debut.

Vladimir Golschmann conducted the Stadium Concerts Symphony in the Overture to Smetana's "The Bartered Bride" and Tschaikowsky's Fifth Symphony.

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musical
COURIER

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APPLAUSE IN JAPAN . . . L. to r., CWO W. E. McCleary, Jr., personal secretary of Lieut.-Gen. Matthew B. Ridgway, Mrs. Ridgway, Mrs. Guy De La Chevalerie, wife of the Chief of the Belgian Mission in Tokyo, Eloise Cunningham, American adviser to the Young People's Symphony Concert Association of Japan, Maj.-Gen. Guy De La Chevalerie, enjoying a number at the American-Japanese Friendship Concert, held in June at Memorial Hall, Tokyo.

Opera in the Universities

THE progress that opera has made in the United States in recent years, especially since the growth of workshop and little opera companies, is well summarized in an article by H. W. Heinsheimer in the Musical Quarterly for July. This writer instances the development of works by Menotti and others that later won world fame. He finds that the increasing productions of ambitious scores by the smaller companies and the mounting of premieres of new operas "in our own time and particularly here in America is a startling development, in its tempo, depth and spirit without precedent."

Though the production of American works is not a new phenomenon, many of the early efforts, to quote this writer, "operated in a sort of vacuum. It was of no immediate consequence and to the country at large, outside of New York and a few similar centers, it meant little. No operatic facilities, no interest, no willingness to carry through were in evidence only a decade ago."

Now, however, all this is changed. College and other small opera groups are boldly mounting scores—as, for example, the productions by Juilliard of Dallapiccola's The Prisoner and the Benjamin Britten version of The Beggar's Opera last season, both American premieres. He also instances the manifold activities in California, including the world premiere of Ernst Krenek's Dark Waters at the University of California. The University of Indiana launched Kurt Weill's Down in the Valley, Lukas Foss' The Jumping Frog and Bernard Rogers' The Veil. And, of course, the many premieres given at Columbia University by the Ditson Fund include Menotti's The Medium, Virgil Thomson's The Mother of Us All, and many other scores up to and including Douglas Moore's Giants in the Earth.

Instances could be multiplied almost endlessly in this rich new garnering of novel productions by small companies, civic groups, "grass-roots" companies that go forth to give opera to the people on small budgets. Among the projects popular in many places has been a simplication of *decor*—usually for economic reasons—to include only "basic" sets, costumes and sometimes only essential movement and gesture.

New Dramatic Talents Needed

The great need of the American operatic theater is to mate the most significant plays of our present-day spoken theater with the work of our most gifted composers. In this connection, Mr. Heinsheimer, who had an important share in the development of stage compositions in Germany during the 'twenties, counsels composers as follows:

"This can be a great moment for the American composer. The operatic facilities lacking in the past are suddenly here and will become broader, brighter, and more exciting as the story unfolds. It is up to him not to make compromises, not to look down on the still limited technical and artistic possibilities, but to make use of them and to raise standards in a creative and imaginative approach. . . . It is up to the American composer and writer to give sense and direction to the new decentralized operatic movement in America, to make it strong, powerful and creative and into something that will live in the history of the arts—or to let it wither and die for lack of spiritual support and creative justification."

ON THE COVER

Gladys Swarthout, since returning from Europe on her first extended vacation since her husband, Frank Chapman, went on active duty with the Marine Corps in 1942, is spending some time on her farm in Connecticut preparing a new program for a heavy season of concerts. Miss Swarthout has limited her summer appearances to a minimum, including the annual Rodgers and Hammerstein program at Lewisohn Stadium on Aug. 4, several TV appearances and concerts at Chautauqua, N. Y., and Wheeling, W. Va. She opens her season in Kingston, Jamaica, on Sept. 3 and in the subsequent four weeks sings eleven concerts in the Caribbean area, returning to this country in time to start her regular season in Ann Arbor on Oct. 9. Miss Swarthout had to decline several offers for weekly television appearances due to lack of time, since from the Ann Arbor date until the end of April, with the exception of a brief respite at Christmas time, she will be constantly on tour. At the end of the coming season, she will go to Europe to fulfill engagements contracted for during her recent vacation in Italy.

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Seventy-second Year
August, 1951

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

WHAT pianist of the past would I like to have heard above all others? Well, of course, the magic names of Liszt, Chopin and Rubinstein flash immediately to mind. For some reason, too, I think of Kalkbrenner, a big pianist in his day, who was willing to take Chopin on as a pupil—this was after Chopin had come to Paris in the full, youthful bloom of his powers—and guarantee him results after a few years of the Kalkbrenner Method. Mozart, of course. Beethoven improvising. Thalberg; and, most decidedly, Louis Moreau Gottschalk. Another name that would give me pause is Karl Tausig. Tausig, who died a young man, must have been a prodigious pianist with an equally prodigious memory. He died in 1871, aged thirty, and reputedly could play from memory any piece in the piano repertory written up to that time.

But, sorting them all, I don't know but that I wouldn't hie myself back to Adolf von Henselt, a pianist about whom I have a blazing curiosity.

Henselt is quite forgotten today, even if his little salon piece, *If I Were a Bird*, occasionally does turn up at a piano recital. Yet in the middle of the nineteenth century he was considered the peer of Liszt as an executant. Baker's Dictionary, 1919 edition, gives the bare chronological facts of his career; a condensed version of Baker follows: b. Schwabach, Bavaria, May 12, 1814; d. Warmbrunn, Silesia, Oct. 10, 1889. First st. pf. and harm. with Geheimräthin von Fladt at Munich. Later with Hummel. Theory under Sechter. Assiduous study and practice ruined his health. In 1837, a short tour through Germany and aroused the greatest enthusiasm. Married the same year; went to Petrograd in 1838 where he was chamber pianist to the Empress; music teacher to the princes. Later he was app. inspector of mus. instruction of the Imperial educational institution for girls. . . . His playing was of the most poetically inspired character, and highly individualized, his technical specialty being the execution of widely extended chords and arpeggios, for the practice of which he composed extremely difficult extension studies. His principal works are the celebrated F minor pf.-concerto, etudes, *Paraphrases de Concert*, etc.

SO much for the bare bones. Henselt's ability to stretch large chords and wide-spaced arpeggios may have been due to a peculiar conformation of his hands, but the artistic results had his contemporaries in perpetual amazement. Schumann raved about his playing, Liszt tremendously admired it, and the awed Mendelssohn, a superb pianist himself, testified in 1838 that Henselt kept on "playing wide-spread chords and that he went on all day stretching his fingers over arpeggios played *prestissimo*."

But Henselt seldom played in public. It seems that he was pathologically shy, intensely nervous. A. Erlich (really Albert Payne), in his *Celebrated Pianists of the Past and Present*, quotes one Gerhard von Amyntor as saying that Henselt once was recognized in a public garden and the band gave him an ovation. The horrified, suddenly galvanized Henselt raced through the crowd and escaped through a back door. In Henry Lahee's *Famous Pianists* we learn that, when playing with an orchestra, he would rush in and literally pounce upon the piano. "Once, on a state occasion, he forgot to lay aside his cigar, and rushing on to the stage, cigar in mouth, smoked away throughout his performance, much to the amusement of the Czar." The mere thought of giving a concert, says Lahee and others, actually made Henselt ill. He gave very few throughout his career, and as soon as possible he ceased entirely. In the last thirty-three years of his life he apparently gave only three.

THIS is certainly a tiny number of appearances upon which to build an enormous reputation. And yet everybody who heard him upheld his eminence. The *Berliner Musikzeitung* in 1868 called him a unique phenomenon of the keyboard—a successor to Liszt, Chopin and Thalberg. Ernst Pauer included him in his list of the nineteenth century's twelve greatest executants. Wilhelm von Lenz, an over-enthusiastic but on the whole able critic, flatly called him Liszt's peer.

Henselt was one of the old school. Certain modernistic things in music he never understood. The dissonant chord that opens the finale of Beethoven's Ninth, Henselt referred to as "a monster." To illustrate it he would turn his back to the keyboard, sit heavily down on it, and explain "It sounds something like this." But, on the other hand, he admired Bach; and to von Lenz we owe the extraordinary account of how, every day in his life, Henselt played the great contrapuntist: "on a piano so muffled with feather quills that the only sound heard was the dry beat of the hammers against the muffled strings; it was like the bones of a skeleton rattled by the wind. In this manner the artist spared his ears and his nerves, for he reads, at the same time, on the music rack, a very thick, good book—the Bible—truly the most appropriate companion for Bach. After he has played Bach and the Bible quite through, he begins again."

Henselt must have had a compulsion to practice that was far and beyond the normal call of pianistic duty. At his matinees in Petrograd, which he gave instead of formal concerts, he would, after the event, place a dumb keyboard on his knees and finger it while talking to his guests. At the intermissions of his concerts, or before he played with orchestra, he would strum the dumb keyboard in his dressing room. All this work, of course, paid off royally. It gave him complete control, complete finger independence. That, and his touch, were what especially distinguished his playing. Liszt, after having heard him in Russia, said—with a touch of spite, perhaps?—"I too could have had velvet paws had I wished." And one of his pupils, Bettina Walker, trying to describe his touch, said it was a hopeless, an almost absurd task, and then went on to a few hundred well-chosen words in which "crystalline," "sea," "pearl," "chalice," and "flower" figured prominently. Walker, incidentally, in *My Musical Experiences*, has written a long, detailed summation about the way Henselt taught. It's an interesting account. There is a postscript in her book that gives an idea of how far Henselt carried his extensions. He brought it to the point where, with his left hand, he could stretch the chord of C-E-G-C-F. With the fingers of his right hand he could take in B-E-A-C-E. Sounds absolutely impossible; but Henselt himself confirmed it in a letter. And Walker says that his hand was not especially large!

ADOLF VON HENSELT

I HAPPEN to own a copy of his "celebrated F minor Concerto." It is a curiosity in three movements. The melodic material, at best, is competent but entirely undistinguished, while the second theme of the first movement is very, *very* Chopinesque. Considering that it was all but lifted from Chopin's F minor Concerto, that is not so surprising. Judged musically, the Henselt Concerto is a standard post-romantic affair of the Rubinstein type, with a sadly dated slow movement and an overlong last one. Only an old fogy like me would want to hear an occasional revival. But there are such glittering things in the solo part! Only a pianist who was a really great virtuoso could have conceived it. Here is Chopin's technique, with a little of Liszt, pushed as far as it will go. Wild octaves mixed with thirds and sixths, cascading unison scale passages, nasty leaps, nastier stretches, arpeggios to beat the band. It's not enough that Henselt rushes up and down two arpeggio octaves in rapid succession, repeating the figuration in quite a few keys, but he has to add a sixth every fourth note. Possibly this would break down with repeated practice, and possibly Vladimir Horowitz would find it easy; but me, I get scared every time I look at the page and hastily retreat to a prepared line of Mozart minuets. The slow movement, so weak musically, is ever so fascinating pianistically, with its advanced-Chopin type of fioritura, its interesting chordal writing and ingenious left-hand extensions. I wish I had been around when Henselt was playing it. He often did, at home, to the accompaniment of a second piano, and if he played the notes as written—which, of course, he did—he was the most remarkable virtuoso who was afraid to play in public. Yes, I believe that Adolf von Henselt is the pianist I'll pick when the space-time continuum warps and permits me to travel back through the years.

Schoenberg, Pioneer of 12-Tone Music, Passes

ARNOLD SCHOENBERG, who caused more drastic innovations in musical theory and practice than any other living man, died at his home in West Los Angeles, Cal., on July 13, at the age of 76. With Igor Stravinsky, and the late Bela Bartok, he was among the figures most influential in modern music. Significantly, all three took up residence in the United States in the last several decades.

There has been considerable controversy as to whether Schoenberg will be remembered as more important as composer or as theoretical innovator, with some believing that—apart from a handful of works with strong individuality—he will be most influential for his teachings. In any case, his Pierrot Lunaire is one of the outstanding scores of the first half of this century, and his "school" of composers has had a remarkable vitality in many countries since World War II.

Schoenberg began his career as a post-Romantic, and only gradually did the iconoclastic tendencies in his work reveal themselves. Born in Vienna, Sept. 13, 1874, he began as a very young man to study violin and cello and to take part in playing and composing chamber music and other works. He evolved his own harmonic system, except for a brief period of study in 1894 with Alexander Zemlinsky, who was to become his brother-in-law. When he was 23 he made a piano reduction of Zemlinsky's opera Sarema. He composed a string quartet, performed in Vienna but never published, and songs which were sung by Eduard Gaertner. From 1899 dates his popular string sextet, Verklaerte Nacht, which has had many hearings also in the version for string orchestra.

Beyond Wagner and Mahler

In this work, one of his best, Schoenberg was a follower of the Brahmsian and Wagnerian harmony and Mahlerian melos, but with considerable originality. He then began the large-scale choral score, Gurrelieder, after a cycle of poems by Jensen, and by 1901 had almost completely sketched this ambitious work. Meanwhile, he had to support himself by hackwork orchestration of other composers' operettas. He married Mathilde, the sister of Zemlinsky, and in 1900 secured an appointment as a conductor in the artists' cabaret called Ueberbrettl, conducted in Berlin by Ernst von Wolzogen. He had orchestrated three sections of the Gurrelieder, and when this massive post-romantic work was shown to Richard Strauss, that composer was influential in winning a teaching post for Schoenberg at the Stern Conservatory, also a scholarship. Meanwhile, Schoenberg composed the symphonic poem Pelleas und Melisande (1902-3). In 1903 he returned to Vienna, where he shared a house with Zemlinsky, and some of his chamber works were played by the famous Rosé Quartet. At one of the rehearsals he met Mahler, who approved of some of his innovations.

First signs of new developments in Schoenberg's style occurred in the Songs for Orchestra, op. 8, the String Quartet in D minor (1905), his First (to be printed), where there is an extension of harmonic procedures, but no departure from true tonality. He taught courses in theory in private schools of Vienna and his pupils included figures later to attain renown on their own account—Alban Berg, Anton Webern, Egon Wellesz, and others. Among his noteworthy works of the period to be performed was the first Chamber Symphony (1906), which like the D minor String Quartet roused considerable opposition.

Atonality Emerges

A further change in Schoenberg's style began to be noticed in the Lieder to lyrics of Stefan Georg, as well as the

CREATED HONORARY CITIZEN OF VIENNA, his birthplace, on his 75th birthday in 1949. Arnold Schoenberg, left, in Los Angeles, received official documents from Dr. Frederick Waller, Austrian Consul General for the Western United States.

second String Quartet and various songs and piano music. When the Quartet was premiered by the Rosé Quartet, assisted by the soprano Gutheil-Schoder, an uproar arose, but when this score and Verklaerte Nacht were repeated by the Ansorge Verein there was a favorable reception. Success also greeted some excerpts from Gurrelieder arranged for piano and produced by this group, encouraging the composer to finish the orchestration. The work was finally produced in Vienna under the baton of Franz Schreker with great applause in 1913. (When Schoenberg later conducted some works of his pupils, there was, however, such a riot he had to desist.)

Pierrot Lunaire Appears

He returned to Berlin in 1912 and there composed Pierrot Lunaire, a setting for speaker and small ensemble of a cycle of 21 poems by Albert Giraud—one of his most original and path-breaking productions. This was in the "Expressionistic" manner, and has some parallels to the kind of painting put forth by Kokoschka and others, in which Schoenberg himself tried his hand (he had an exhibition of paintings in Vienna in 1910). In his works there now appeared the use of what he called the Sprechstimme, or voice that half-speaks and half-sings—it was to be used by Berg and others later.

The Five Pieces for Orchestra, op. 16, which created much dismay when first heard in the U. S. after World War I, and the two short music dramas, Erwartung (for one woman singer) and Die Gluecksliche Hand were also composed in this period. The latter work was not heard until 1924 when it was given a production by the Vienna Volksoper, and in the U. S. it was produced in a stage version by the Philadelphia Orchestra under Stokowski in 1930.

Meanwhile Pierrot Lunaire had made a great impression, whenever it was heard, including New York when done by the League of Composers. It exhibited a rather sickly type of post-romanticism, and the woman speaker in the first production here used a green makeup—possibly in deference to the pallid moonbeams and the soul-wracked Pierrot who is its central character. Schoenberg had arrived at the period of no keys or tonal centers, wide skips, chords of the fourth instead of the third, whole tones, and highly individual instrumental and vocal effects. The work has maintained its peculiar fascination, and the performance given under the composer's baton by the New Friends of Music several seasons ago, with Erika von Wagner as speaker, was a masterly production.

Post-War Productions

In 1915-17 Schoenberg—who had to do only garrison duty in Vienna during the war—worked on an oratorio, Jacob's Ladder, writing both music and text, but it was never completed. He also founded a society for the private performance of music, which introduced the scores of his disciples to a small circle. In 1920 he visited Amsterdam, where a Mahler Festival was given and there he lectured on composition before an international audience, increasing his fame. He lived in a Vienna suburb at this time; and in 1923 his first wife died.

On his 50th birthday, Schoenberg's reputation had grown so great in Vienna that an official celebration was held, at which the Mayor spoke and the chorus of the State Opera sang some of his music. He was called again to Berlin to teach composition at the Berlin Hochschule, a post he held from 1923 for a decade. He also married again, the sister of the violinist Rudolf Kolisch, who survives, as do several children. During this period he composed a Serenade for baritone and chamber orchestra, a Quintet, piano works, and other scores.

After the coming of Hitler, Schoenberg took farewell of his Berlin post and in 1934 he came to the U. S. and after teaching for a time in New York and Boston settled on the Pacific Coast. From 1935 he taught composition at the University of California in Los Angeles, holding this chair until his 70th birthday in 1944. Since that year he had continued his teaching privately.

During this time he had evolved the strict twelve-tone principle, embodied in the Five Piano Pieces op. 23, and other works. This dictated that a row of twelve semi-tones in any order must be first stated and then developed in various ways throughout a work, and this has been the subject of considerable controversy.

(*Continued on page 15*)

What Future for the Juke Box?

By Russell M. Kerr

WHEN Thomas A. Edison perfected the phonograph in 1877 and its feeble voice was heard in Mary Had a Little Lamb, he could not have envisioned an industry that would place millions of musical reproducing instruments, operated on the principles of the slot machine, in amusement places, restaurants and bars throughout the country. Or that these would be exported in large quantities to nations in many parts of the world, especially in Latin America.

He did not foresee what a tremendous boon electrical recording would be, and that its birth in 1925 heralded a new dawn of music reproduction in a far more widely representative form than in the early days of star vocalists.

But with the new development, which he was not to see (as the Edison Co. was disbanded and he died in 1930), came also the heyday of the coin-operated phonograph, known more popularly as the juke box.

BAPTISING A NEW RECORD . . . A Decca disk is added to the 99 others already in the instrument. L. to r., Mike Calland, Eileen Wilson and Evelyn Knight, popular singers.

Vast Income to Disk Makers

Almost certainly he would not—with all his tremendous imaginative grasp of mechanical problems—have believed it possible that in the World War II era—and just afterward—the popularity of the coin box phonograph would bring in an annual income, in the best years, of more than $300,000,000 gross solely to operators. Or that some 99,000 new juke boxes of all types would be made in the year 1947 alone (the totals may be considerably larger at the moment of writing, as exports to other countries have grown).

The boon to the disk manufacturers has been phenomenal. Several hundreds of smaller firms that make nothing but this type of record have arisen, and the older recording companies such as RCA Victor, Columbia and Decca, have stated that the largest portion of their yearly income is derived from this source. In July, 1948, it was estimated that juke box operators were buying about a million records each week. New types of durable disks have been invented, too, to cut down wear and tear and prolong their life.

Art and Commerce, Mainly the Latter

The lineage of the juke box is not in all respects an exalted one; rather, it represents a *mésalliance* between the music box of sainted, tinkling antecedents, and the modern marvels of electronics, plus some of the more earthy amusement lures dating from antiquity, but brought up to date by the modern pitchmen who operate according to the system of huge mass production and distribution. These operators establish a "route" or "network" by buying and placing the boxes in "locations," the proprietors of which usually receive half of the proceeds.

Progress came when long-playing records were devised and made available to the machines—some play both 45 and 78 r.p.m. discs. On the one hand, machines have been growing more and more elaborate. A leading manufacturer in 1949 introduced a model which included 100 numbers, both 10- and 12-inch records, catalogued by groups, each in its own panel, holding 20 works each of (1) hit tunes, (2) old favorites, (3) waltzes and polkas, (4) fox trots and rhumbas, and (5) so-called "classical" music. On the other hand, new, small wall boxes and those found on lunch counters and bars have provided cheaper models.

While the bulk of the music heard on these instruments is decidedly of the simpler type—usually divided into the three main categories of "popular," "race" and "folk," typified respectively by Blueberry Hill, Jealous Heart, and Pistol Packin' Mama—there are even some juke boxes (as in a certain cafe in Washington, D. C.) where the bulk of the records are Italian opera tunes.

Today, since the collapse of be-bop has left a sudden vacuum in the jazz world, the young people have been turning to ditties influenced by folk music. Their sense of values is shown in the fact that they cast over purely technical elaborations that in the end grew too esoteric for comfort, and took up some of the more homespun racial and universal sentiments clothed in simple idiom, sometimes of a sort that makes them memorable.

Americana in the Raw

There is a real American coloring to some of the outstanding hits of the last decade which may preserve them in future anthologies. As examples one may mention: 1939, South of the Border; 1940, The Woodpecker Song; 1941, Along the Santa Fe Trail; 1942, Deep in the Heart of Texas; 1943, Pistol Packin' Mama; 1944, The Trolley Song; 1945, Bell Bottom Trousers; 1948, Buttons and Bows; 1949, Riders in the Sky; 1950, Tennessee Waltz. The popular "classics" turn up repeatedly, such as Tea for Two. There is also a whole juke box literature that never attains to the higher-toned radio. . . .

Classics in Minority

What about "classical" music? Rather limited at the present time. In the past the popular adaptations of such works as Tchaikovsky's B flat minor Concerto (called just Concerto) and Intermezzo, adaptation of a Debussy melody, were among the juke hits. There have also been some of the more melodious "standard" compositions. A few opera selections have "made" the juke boxes.

But the bulk are from Tin Pan Alley. The reigning hits (early summer of 1951) include Too Young; How High the Moon; On Top of Old Smoky; My Truly, Truly Fair; Mockin' Bird Hill; Jezebel; Rose, Rose, I Love You; Mister and Mississippi; Sound Off; Loveliest Night of the Year. Juke hits are predominantly of the sentimental, or "sweet" variety, but there are also many polkas, rhumbas and racial numbers.

Inflation Hits the Boxes

The Music Operators of America (MOA), formed in 1948 and holding their first convention in Chicago in January, 1949, have been pressing for higher juke fares—a dime instead of a nickel. The public resisted this idea for some time, but seems to be giving in to it, along with other higher rates for everything. Operators complain that boxes formerly costing from $150 to $200 are now priced at between $1,000 and $1,200, records that were 18 cents apiece are now 91 cents, and even the needles have been "upped" from seven to 35 cents.

Pity the Poor Composer!

The juke box has proved a bonanza for the recording companies. There is much dissatisfaction, however, from the American Federation of Musicians. According to the Copyright Law of 1909, they can collect only the amount they would charge for making a single disc. There was no provision for large-scale duplications, as these had not been envisaged at that time. Many proposals have been advanced for amending the Act. Senator Kefauver has introduced a bill (S. 1553) to give greater rewards to the composer and lyric-writer whose recorded works are duplicated, and the American Society of Composers, Authors and Publishers is backing this measure. Other performing rights societies no doubt will do so, and the individual musician should also support it.

In any case, the juke box revolves its disks merrily, and the popular tunes of the day come forth as usual—and its revenues continue to flow in—though TV is providing some formidable rivalry. If it should ever pass, it will leave a warm memory as one of the more colorful musical instruments of our era.

Broadcasters Evolve Plan To Aid Student Composers

A PLAN to aid young composers in secondary schools and colleges, to develop their talents through annual creative awards, has been evolved by Broadcast Music, Inc., in cooperation with many State Broadcasting Associations. These prizes will take the form of scholarships for advanced training in composition. At the same time, the scores so selected will be made available to all interested publishers, and some at least will also be given the benefit of broadcasts and recordings.

Opening this creative music campaign, composers, publishers and representatives of broadcasting stations met at the Stevens Hotel, Chicago, to discuss means of increasing the growth of serious music in the United States, and of encouraging student composers by means of awards and scholarships to be given by broadcasters. Some 1,500 broadcasting stations, members of a nation-wide organization of state associations, were represented by Emmett Brooks, WEBJ, Brewton, Ala.

Among music educators, Marguerite V. Hood, University of Michigan, president of the Music Educators National Conference; Roy Underwood, president of Music Teachers National Association, and Raymond Kendall, vice-president of the National Association of Schools of Music, indicated interest on the part of more than 100,000 music educators. M. E. Tompkins, president of Associated Music Publishers, stated that his recent contacts with many publishers had given him the impression that they desired to participate.

Composers Show Interest

Although representatives of recording companies were not in attendance, spokesmen of the broadcasters indicated that leading organizations, such as Victor, Columbia, Decca and Mercury, had given assurance of cooperation in making disks of selected student composition. Irving Green, speaking for Mercury Records, has already advised the group that his company plans to issue an album each year. Composers in attendance, including Henry Cowell, Ross Lee Finney, Harrison Kerr, Alexander Tcherepnin, Otto Luening, Dr. Howard Hanson, Edwin Gerschefski and others, agreed in general with the proposed plan.

While details of the project are yet to be worked out, it is expected that active work will commence with the school and college terms this fall, and that the first annual announcement of awards and prizes will be made before December, 1952.

As of July 10, 1951, 25 State Broadcasters' Associations had agreed to take part in the Young Composers Radio Awards. These were Alabama, Arkansas, Colorado, Florida, Illinois, Indiana, Kentucky, Louisiana, Maine, Michigan, Minnesota, Mississippi, Missouri, Montana, Nebraska, North Carolina, Ohio, Oregon, Pennsylvania, South Dakota, (Southern) California, Tennessee, Washington, West Virginia and Wisconsin.

Plans for Contests

The plan for the composition contest is being developed in considerable detail. As outlined by Carl Haverlin, president of BMI, the State Broadcasters' Associations have been invited to contribute annually whatever they wish toward the state prizes. He estimates that this may average $1,000 from each state, though the amounts will vary according to the number of stations there.

The country will be divided into five zones or areas. There will be six first-prize winners in each state—one vocal and one instrumental work from each of the three subdivisions of secondary school students, college undergraduates, and college graduates. These in turn will be narrowed down to six winners in each zone.Out of the 30 compositions thus produced by first-prize winners in five zones, the national judges will select six national scholarship winners. Second prizes and honorable mention will be awarded in the state and regional contests, though only first prizes will be awarded in the final contest.

Mr. Haverlin announced that the national awards will consist of $500 each in the secondary school contests, and $1,600 apiece in each collegiate group—the prizes to be given for further musical study. Each state contest will be directed by a committee of six: two permanent members—the president of the state broadcasters' association and an educator—and four appointees: three music educators and a composer, who may also be a music educator. The national board of judges is to consist of 12—those already appointed include William Schuman, composer, and president of Juilliard School of Music; Earl V. Moore, Dean of Music of the University of Michigan; Merritt E. Tompkins, president of Associated Music Publishers, and Howard Hanson, director of the Eastman School of Music.

WERNER JANSSEN, conductor of the Janssen Symphony Orchestra, says, "Although radio stations deserve credit for having played classical music as much as they have in the past, I am happy to see that Broadcast Music, Inc., is making it even more significant by bringing concert music to the attention of the proper people at the radio stations by means of these exciting Concert Pin-Up Sheets." He also expressed a wish "that more contests of the kind that BMI is sponsoring were a fact today."

Publication Possibilities

The scores winning first prize in the six categories of each region will be given "some form of duplication"—perhaps by offset or other process. These will be made available to schools, conservatories and some individuals. At the same time, these scores and the scores which win the regional contests will be placed on exhibition and all publishers, whether affiliated with BMI or not, will be cordially invited to look them over. They will be available for publication at standard royalty rates. If more than one publisher should desire a work—a situation that certainly ought to make any composer happy—he or she will choose which offer to accept.

"It is also likely that recording companies will draw from these works, and that many broadcasters will want to perform them. However, we shall try to avoid premature exploitation of the young composers," Mr. Haverlin said. "For this reason, broadcasters have readily agreed to approach the young students only through their teachers. Whether composers' development has been sufficient for them to be given publicity and the like will be determined by their schools and teachers. Chances are good that the winning works will be heard over one or more networks. One State Association has indicated that it will hire singers and a large symphony orchestra to present the winning scores of that area over their stations,

(*Continued on page 23*)

ATTENDING LUNCHEON at Stevens Hotel, Chicago, June 9, to discuss Young Composers' Radio Awards was a Standing Committee of music educators, representatives of radio broadcasters, and Broadcast Music, Inc. Seated, l. to r., Harrison Kerr, Univ. of Oklahoma Ann Trimingham, American Cons. of Music, Chicago; Emmett Brooks, president of Alabama Broadcasters Assn.; Vanett Lawler, Music Educators National Conference; Carl Haverlin, Broadcast Music, Inc., Chairman; Marguerite V. Hood, Univ. of Michigan; Duane Branigan, Univ. of Illinois; Karl Kuersteiner, Florida State Univ.; Alex Richter, B. S. of Music and Arts, N. Y. Standing, l. to r., Robert J. Burton, BMI; M. E. Tompkins, AMP; Edwin Gerschefski, Converse College; C. V. Buttelman, M.E.N.C.; Henry Cowell, Columbia Univ.; Louis Wersen, music head of Public Schools, Philadelphia; George Howerton, Northwestern Univ.; Alexandre Tcherepnin, DePaul Univ., Chicago; Earl V. Moore, Univ. of Michigan; Roy Underwood, Dean, School of Music, Michigan State Univ.; Raymond Kendall, Univ. of Southern California; Theodore Kratt, Univ. of Oregon; Arthur G. Harrell, Board of Education, Wichita, Kan.; Jane Carroll, BMI; Ross Lee Finney, Univ. of Michigan.

Florence Festival Scores Hit With Its Revival of Oberon

By Rock Ferris

FLORENCE.—The Maggio Musicale's fourteenth season presented Weber's Oberon as the final opera, and with it achieved the hit of the festival. The work was given an elaborate mounting in the Boboli Gardens. Everything combined to make the production an enormous success. Herbert Graf, the stage director, made full use of the terraces, fountains and statues for which the gard ns are famous, creating a perfect background for the action.

The role of Oberon was sung by Gino Penno, a young tenor who had won acclaim in Verdi's Macbeth opening the festival. Tyge Tygesen was Ugo; Gianna Pederzini impersonated Puck, and Rina Corsa was the Fatima. Doris Doree both sang and acted beautifully as Rezia, a role that seemed made to order for her.

Aquatic Opera

The neatest trick of this (or any other) performance was the entrance of Teresa Stich-Randall. As staged here, Ondine and her Aquacade came swimming across a lake between the stage and the audience. Plans had been made to have Miss Stich-Randall sing in the orchestra pit, and have a double swim out and sit on one of the statues in the middle of the lake during the Ondine aria. But to the amazement of the Teatro Comunale management, she insisted on doing both assignments, making the dash across the lake and beginning her aria exactly on cue. Her voice has never sounded lovelier, and she was rewarded with the biggest ovation and "rave" notices in the press next day.

Fritz Stiedry was the conductor, and he accomplished the seemingly impossible task of keeping orchestra, principals and chorus all in the proper focus—no easy job considering that the staging had all the advantages and hazards of a three-ring circus.

Macbeth Impresses

Verdi's Macbeth continued to be a great success in its repetitions under the musical direction of Vittorio Gui. Astrid Varnay was a particularly moving and beautifully-voiced Lady Macbeth and held the audience spellbound in the Banquet and Sleep-walking Scenes. Ivan Petroff, Italo Tajo, Gino Penno and Teresa Stich-Randall completed the cast.

The opera, given in a virtually uncut version, was a bit too long. The sets were elaborate, but not all that one could have desired. The three Witches in this production became sixty, and the Ghosts were legion. One confusing element in the staging was the fact that the artists were compelled to sing in deep gloom much of the time.

Ifigenia, a new short opera by Pizzetti, and Tirsi e Clori, little known ballet-opera by Monteverdi, were staged as a double feature, but the reception was half-hearted. Genoveva by Robert Schumann, presented by an all-German cast, was another rarity received with little favor.

Verdi's I Vespri Siciliani and Haydn's Orfeo (apparently never produced before) were notable chiefly because of the appearance in both works of Maria Callas. She is gifted with a powerful dramatic-coloratura voice, and is highly endowed both vocally and temperamentally.

Born in America, Miss Callas was trained in Greece. Well fitted for the "heavy" roles, she seems just as much at home in the role of Titania in Mignon or Dinorah in Meyerbeer's opera. For example, at a benefit recital during the festival here, she sang a program of operatic arias which included the Casta Diva, Dinorah's Shadow Song, O Patria Mia from Aida, Proch's Air and Variations, Je Suis Titania, also Ah, fors' è lui and Semore Libera from Traviata. Her high E's and F's are taken full voice, and there seemed no feat which she could not achieve. The audience including many American singers and Rudolf Bing cheered her efforts.

Another popular recital was given in the Sala Bianca of the Pitti Palace by Ljuba Welitch. Her program included songs of Mozart, Schubert, Strauss, Dargomijsky and Moussorgsky, as well as arias by Mozart, Tchaikovsky, Puccini and a Wagner excerpt. Although some Italian listeners thought she would be better in opera, they received an obvious thrill from her work.

At a benefit concert in Rome under the patronage of Signora De Gaspari, the Argentina Theatre was completely sold out. On the program, in addition to such Italian stars as Maria Caniglia, Maria Benedetti and Tito Gobbi, were the Americans Vera Franceschi, pianist, and Eddy Ruhl, tenor.

Russian Delegation Appears

An interesting event of the Maggio was the invitation to an entire group of artists from the USSR, including Galina Ulanova, usually considered the greatest Russian ballerina. Florence had been a largely Communist city in its elections until now, but the City Government members of this political group were subsequently defeated. At any rate, the Russian troupe arrived about two weeks before the election. They were reportedly kept under heavy guard by Russians, not permitted to speak to anyone outside their delegation, but when they appeared at the Comunale for performances other than their own, ironically enough, occupied the former Royal Box. The Florentines always noted for their sense of humor, used the occasion to demonstrate what liberty and freedom the visitors enjoyed! Some of the artists, notably Emil Ghilels, pianist, had a formidable technic, and the audiences at his concerts increased after the first one. Ulanova also had a well filled house for her dance appearances.

The weather, often bad during the Maggio, cleared during the series, and the production of Oberon in particular took place on a beautiful night with a full moon. Thus everything seemed to conduce to making this a successful festival.

IN SWITZERLAND . . . Jacques de Menasce, l., with Hugues Cuenod, tenor, after a performance at the Conservatory of Geneva under auspices of the Swiss-American Friends of Music of de Menasce's Pour une Princesse, cycle of five songs which he wrote for Cuenod in 1941. The singer will present them again with the BBC in London.

Paris and Bordeaux Stage Novelties

By Suzanne Demarquez

PARIS.—New works have been given both in Paris and at the Bordeaux Festival. At the latter, in the magnificent Grand Théâtre built by Louis XIV for the Governors of Guyenne, the world premiere of Henri Sauguet's ballet The Seasons took place before a brilliant audience at the second Festival of Music and Dance.

The theme, picturing the round of life, was well suited to the refinement of the composer's style, and he evoked a picture of considerable poetry. Outstanding were the children's choruses backstage, announcing the changes of the seasons. The choreography of Massine utilized the talents of leading dancers from the Grand Ballet of the Marquis de Cuevas, including Rosella Hightower, George Zoritch, Harriet Toby, Golovine and Skibine, while the corps de ballet executed admirably designed ensembles representing flowers, animals, birds and the like. The unique setting in the court of the theatre had excellent lighting and costumes of rare beauty after sketches by Jacques Dupont. The audience feted the authors, the interpreters and the eminent *chef d'orchestre*, Gustave Cloëz.

Ormandy Conducts

Other features of the Bordeaux Festival were two concerts of the Orchestre National. At the first there was the debut of the American conductor Eugene Ormandy, who won a triumph with a program of Debussy, Ravel and Franck, played with transparent sonority and excellent interpretation. At a reception afterward he expressed to this writer his admiration for the fine orchestra. Charles Munch conquered in Ravel's Daphnis et Chloe, in which the Bacchanale had to be repeated. He also led the moving Second Symphony by D'Indy and Debussy's Iberia to perfection.

Other attractions were the concert by Segovia in the library of the Chateau de La Brède, which is as it was when the philosopher Montesquieu occupied it; the performance of Verdi's Falstaff,

with Marione Stabile in the leading role; the concerts conducted by Ataulfo Argenta and Freitas-Branco. An exhibition of paintings by Goya, who died in Bordeaux, was another feature. The notable guests included Don Jose, the Infante de Bourbon, and the Spanish Ambassador.

Paris Highlights

Among recent events in Paris, the Opéra witnessed the "farewell" performances of Flagstad in Tristan and Götterdämmerung, which left an indelible impression on audiences filling the immense theatre. There were also concerts by the Berlin Philharmonic Orchestra, under Furtwängler—festive occasions as always; the premiere of the ballet The Astrologer, with music by Henri Barraud, after a fable by La Fontaine, choreography by Lifar, settings and costumes by Suzanne Roland-Manuel, the chief role danced by Roger Ritz; and a revival of Rimsky's Scheherazade in the choreography of Fokine, with *décors* by Bakst (as first presented four decades ago), but danced now by the extraordinary Kalioujny, Micheline Bardin and others.

Open-Air Events

The 2,000th birthday celebration of Paris has been the occasion for many fetes in the open air, seen by thousands despite a rainy early summer. In the Cour Carrée of the Louvre, floodlighted to stress its fine architecture, a large throng hailed works symbolizing the Royal and Napoleonic epochs—scores by Lully, Méhul, Rouget de L'Isle, Lesueur and Berlioz, performed by two orchestras and four choruses under the ardent direction of Jean Martinon.

In the Saint Chapelle, its beautiful windows lighted from without, the Messe du Sacré de Charles V, by Machaut (14th century) and modern Masses by André Caplet and Stravinsky were given—an evening to cherish in the memory.

Recapturing the Middle Ages, Jacques Chailly arranged musical works of the period to accompany the representations of the Vray Mistère de la Passion, on the Parvis, or open space, before the Cathedral of Notre Dame. The grandeur of the mass movements, with torches lighting up the sombre bulk of the sculptures at the main portal, the fanfares of the guards on horseback, the cortège of the Crucifixion, enacted with a terrible verity, and as a finale the illumination of the Cathedral—all these contributed to the deeply stirring spectacle. The mise-en-scène was by Pierre Aldebert and André Boll, the latter one of our most remarkable decorators.

Swedish Capital Has Brilliant Year

By Eric Diefenbronner

STOCKHOLM. — Joel Berglund, former Metropolitan Opera baritone, now manager of the Royal Opera House of Stockholm, opened his second season in that post with the traditional production of Die Meistersinger. He himself was heard as Hans Sachs—a role in which he is invaluable as the only one now at the disposition of this house. Set Svanholm, one of the most esteemed members of the ensemble, sang Walther. Nils Grevillius gave a correct and inspired reading of the score.

Among outstanding events of the season was a performance of the Nibelungen Ring and Strauss' Rosenkavalier under Hans Knappertsbusch. Both had an enormous public success. He also seemed satisfied with the well-trained and gifted ensemble, as he proposed that Birgit Nilsson sing Sieglinde and Brünnhilde, and Sigurd Bjoerling Wotan, at the Bayreuth Festival, of which he is one of the directors.

An interesting novelty was Die Kluge, a *melodrame* in one-act by the contemporary German composer, Carl Orff, which was received with interest by critics and public here.

Aida Restaged under Busch

The most elaborate production this season was a new staging of Aida, led by Fritz Busch, who had provided a careful musical preparation. The former manager of the Royal Opera, Harald André, was responsible for the superb production, which had tasteful decors by Nicolas Benois. Birgit Nilsson was notable for her intelligent and well-sounding interpretation of the title role. (A few days later she was invited to appear at La Scala.) Among the other singers, Sigurd Bjoerling, recently returned from his first American tour, was a convincing Amonasro.

In addition to works by Verdi (Rigoletto, Traviata, Trovatore, Ballo in Maschera) and Puccini (Manon Lescaut, Boheme, Butterfly and Tosca), the repertoire included Tannhäuser, Lohengrin, Parsifal, Mozart's Cosi Fan Tutte, Don Giovanni, Nozze di Figaro and Magic Flute, also The Barber of Seville, Faust, Samson et Dalila, Martha, Carmen and other works.

As guests, the Japanese soprano Tomika Kanazawa appeared as Madame Butterfly, the Italian baritone Tito Gobbi in Don Giovanni, Barber of Seville and Rigoletto, Sena Jurinac was heard as Fiordiligi in Cosi Fan Tutte, and Jussi Bjoerling—as well known in the U. S. as here in his own country—was applauded in Manon Lescaut, Faust, and Ballo in Maschera (the last of which roles he will also sing at La Scala). The season closed with a production of Carl Millöcker's light opera The Beggar Student, which had such a popular success that a long run is anticipated.

Swedish Ballet Productions

The stage of the Opera House is also the home of the Swedish Ballet, the level of which has risen considerably during the last few years. This is partly due to the work of the well-known choreographer Antony Tudor, who was the ensemble's instructor during the season 1949-50, in which period his ballet Gala Performance was given and much appreciated.

Last season Abraxas was produced with the music of the German contemporary composer Werner Egk, and with choreography by the French dancer Janine Charrat. While this ballet is said to be an enormous success in Berlin as well as in other German cities, the reception in Stockholm was rather reserved.

On the other hand, another creation drew the attention of the audience not only in Stockholm but also in London—Miss Julie, a choreographic study based on the drama of August Strindberg by Birgit Cullberg, with a genuine Swedish musical score by Ture Rangström, recently deceased composer of this country. The protagonist was Elsa-Marianne von Rosen, who together with her male partner, Giulio Mengarelli, created most personable and vivid characters.

Symphonic Highlights

The "Konsertföreningen," the Philharmonic Society of Stockholm, had notable concert evenings during the season. Among the most famous guests was Bruno Walter, who opened the season with Mozart's Symphony No. 39 and

A SWEDISH BALLET NOVELTY . . . Scene from Miss Julie, based on the Strindberg drama, with a score by Ture Rangström. The dancers are Elsa-Marianne von Rosen as Julie and Giulio Mengarelli as the Valet whom she fascinates.

Schubert's No. 9. Walter also conducted Brahms' Requiem, which climaxed his short visit in Stockholm.

While most of the concerts were conducted by the regular leader Carl Garaguly, other guest directors were Nicolai Malko, Hans Rosbaud, Hans Schmidt-Isserstedt, Igor Markevitch, Fritz Busch. Soloists included the violinists Milstein, Camilla Wicks, who played the Concerto by Barber; Zino Francescatti, performing the concertos by Bach in E, Mozart in G, and Beethoven in one evening, and William Primrose, who gave a first performance here of the Viola Concerto by Bartók. We also heard the pianists Adrian Aeschbacher, Moura Lympany, Branka Musulin, the latter paying her first visit to the Swedish capital.

Last autumn Stockholm had the unusual pleasure of hearing the Vienna Philharmonic Orchestra, which arranged a Scandinavian trip with Wilhelm Furtwängler as conductor. On the program was a symphony each by Beethoven and Tchaikovsky and a symphonic poem by Sibelius. Some weeks later another world-known ensemble appeared in the same concert hall—the Orchestre Colonne from Paris, led by Paul Paray. He also accompanied the soloist Jeanne-Marie Darré, who played a Piano Concerto by Saint-Saens. As novelty we heard an Overture by Georges Auric and a ballet suite by Gabriel Pierné, Cydalise et le Chèvrepied.

Verdi Tribute Opens Colon Opera Series

By Jorge M. White

BUENOS AIRES.—The Colon winter season opened with a performance of the Verdi Requiem offered as homage to the 50th anniversary of the composer's death. The performance as a whole attained a high level under the baton of Tullio Serafin, who gave an impressive and dramatic reading, with climaxes of power and beauty. The uneven quartet of vocal soloists included Fedora Barbieri as a superb mezzo and Nicola Rossi Lemeni, magnificent Italian basso, who sang in the grand manner. Nilda Hoffman's accurate luminous tones were too light for the requirements of the part. A new Greek tenor, Tano Ferendinos, gave a meritorious account of himself. The chorus, prepared by its new director Tulio Boni, contributed to the artistic whole.

The opera series proper began with a generally brilliant performance of Moussorgsky's Boris Godounoff. Serafin gave a vibrant, musicianly reading of the score. Nicola Rossi Lemeni was an imposing protagonist in bearing and appearance, a characterization composed with imagination and skill, and realized with genuine emotional force. Fedora Barbieri and Eugenio Valori, called at the eleventh hour to perform Marina and the false Dimitri, respectively, gave a warm, tuneful performance of the Garden Scene Duet. The remainder of the large cast was only successful here and there. Far better were the chorus well trained by Tulio Boni, and the clever stage direction of Dr. Otto Erhardt.

Gluck Revival Delights

Gluck's Orfeo ed Euridice was revived under the baton of Panizza, who offered an entrancingly beautiful version of the score. Fedora Barbieri's magnificent vocal powers were generally observant of the classic line of the music. She interpolated the Alceste aria, Divinita infernal, at the end of the first act. Euridice was portrayed by Elena Arizmendi with touching loveliness and sung with perfection of vocal production and regard for style. Hayde Vegazzi completed the cast as Amore. Dr. Erhardt's stage production achieved marvels with the old sets. The large and ornamental ballet was devised by Tatiana Gsovski.

Donizetti's sparkling Don Pasquale was revived under the direction of Serafin with a new protagonist, Guillermo Damiano, Argentine basso, who seems to be the buffo that the Colon has long been waiting for. He impressed as a good singing actor of accomplished powers. Elena Arizmendi's delightful Norina had spontaneity, vivacity and grace; she astonished the audience with the technical perfection with which she handled the coloratura measures. Renato Cesari (Dr. Malatesta) and Nino Falzetti (Ernesto) completed the cast.

Un Ballo in Maschera was to be performed subsequently with Delia Rigal (returning to the Colon from the United States) as Amelia; Barbieri as Ulrica; the new Italian tenor Gianni Poggi as Ricardo and Victor Damiani as Renato under the baton of Ferruccio Calusio. Adriana Lecouvreur by Cilea is also to be heard with Elisabetta Barbato as protagonist.

Rodzinski Conducts

The symphonic series at the Colon was auspiciously opened with a concert which

TO MAKE WEST COAST DEBUT . . . Nicola Rossi Lemeni as Boris Godounoff, the role in which he will be introduced to the United States with the San Francisco Opera, beginning Sept. 25. The basso is now in Buenos Aires, singing with the Colon Opera.

listed Brahms' Second Symphony, Hindemith's Mathias the Painter, Ginastera's Overture for a Fausto Criollo and the Meistersinger prelude. As in last year's presentations, Artur Rodzinski's vital personality galvanized the players to give their best. The Hindemith work was the main feature of the evening, a performance that attained to the full stature of the music.

Dr. Rodzinski's second program brilliantly opened with the Concert Overture by Alberto Williams, followed by a somewhat distorted tonal version of the Beethoven Seventh Symphony. The superb interpretation of the Prelude and Liebestod from Tristan and Isolde exerted a marked appeal for the audience, played with strong contrasts and lyric beauty. A suite from Strauss' Rosenkavalier closed the evening. Further programs included the gracious Bizet Symphony, revealed in its true sunny spirit; the pleasant Overture for a Comic Opera by José M. Castro and a rather heavy reading of the Tchaikovsky Fourth Symphony.

Young Pianists Bow

The young Austrian pianist Jörg Demus appeared as soloist in the Mozart Concerto No. 26. The newcomer invested his performance with ample grace of delivery and technical dexterity. A truly magnificent version of the Beethoven Fifth Symphony brilliantly brought the concert to an end.

Robert Weisz, young Hungarian pianist, held the Colon audience in rapt attention and won a resounding success with his performances of the Bach Concerto Italiano, a Mozart Sonata, Schumann's Carnaval in Vienna, Troiani's Tango, Brahms Waltzes and two Liszt Etudes, outlined with precise disposition of musical detail and refined control of sonority. . . . Adolf Busch appeared as conductor and violin soloist with the Amigos de la Musica Orquesta. He presented deeply musical expositions of Handel, Bach, Mozart and Beethoven works. . . . The Vegh Quartet excelled in interpretations of widely contrasted scores from Haydn, Mozart and Beethoven to Bela Bartok. . . . The Barylli Quartet also triumphed at the Wagneriana. . . . As a recitalist Jörg Demus confirmed the outstanding qualities previously revealed as a soloist with the Colon Orchestra.

Brazil Hospitable To Ballet and Concerts

By Ceicao de Barros Barreto

RIO DE JANEIRO.—The music season here opened with a concert conducted by Camargo Guarnieri with the Symphonic Orchestra of the Teatro Municipal. A feature was the world premiere of his Brasiliana, commissioned by the Koussevitzky Music Foundation and completed in 1950. It is a suite in three movements—Entrada, Moda, e Dança—the first stressing native rhythms, cleverly worked out; the second reviving in an impressive cantilena the simplicity of the earlier romance; and the finale based on the popular dance *baiao*, imaginatively orchestrated. The composer is one of Brazil's foremost creative figures, and maintains his own personality in his music, showing skill and taste, a knowledge of how to secure the effects he desires.

The response was enthusiastic also for his conducting of the first local hearing of Shostakovich's Concerto, with the pianist Nise Obin, who acquitted herself impressively. The Brahms Tragic Overture opened the concert.

Carvalho Conducts

The Orquestra Sinfonica Brasileira began its season with a series under Eleazar de Carvalho, the first offering as a local novelty Stravinsky's Le Sacre du Printemps, preceded by an able orchestral version by the conductor of Bach's Prelude No. 8 from The Well-Tempered Clavier. There was probably not a complete opportunity to polish the reading of the powerful Stravinsky score, but the players did their best and offered a performance which proved a great experience to the ensemble and the listeners. Weber's Euryanthe Overture was also finely projected, and Republicano's Interludio from the oratorio Natividade do Jesus was played expressively.

In his second concert Carvalho had Sari Biro, pianist, in her Rio debut, as soloist in Franck's Symphonic Variations. Her technique is matched by her sensitivity and taste as an interpreter; her phrasing was always graceful and charged with imagination. Her playing was marked by firm technical grasp and delicate shading, though the coordination with the orchestra showed a need for some more rehearsals. Berlioz's Symphonie Fantastique and Braga's Episodio Sinfonico had very satisfactory readings.

Recitalists Score

The Don Cossack Chorus, under Serge Jaroff, launched the season of the Brazilian Association of Concerts with two programs of folk and liturgical music. The Teatro Municipal audience was very enthusiastic.

The Cultura Artistica introduced Sari Biro in her recital bow, after scoring in other parts of the country. She played Bach's C minor Partita, the Moussorgsky Pictures at an Exhibition, and works of Chopin, Bartok and Liszt, showing good technical resources, sound musicianship, and being recalled many times.

Another new pianist heard under the same auspices was Robert Weisz, who gave a recital at the Teatro Municipal. Already possessing a mature musicality and mastery of the keyboard, he scored in Beethoven's Sonata, op. 110, Schumann's C minor Fantaisie, marked by

clean technical command, warmth and poetry. He played Bartok's Suite, op. 14, brilliantly, also works of Handel, Brahms and Liszt, as well as many extras. Weisz was also heard as soloist in Liszt's Concerto in A major with the Orquestra Sinfonica Brasileira, under Carvalho, giving a superb reading.

Ballet Theatre Applauded

With the Municipal Orchestra under Smallens and Joseph Levine, the American Ballet Theatre made its Brazilian debut at the Teatro Municipal. High points in the series were Fall River Legend, with score by Morton Gould, Billy the Kid by Copland, and Jerome Robbin's Interplay (music by Gould), no less successful. Fancy Free by Bernstein was spiritedly danced, and the colorful Rodeo by Copland was most effective. There were excellent performances of the standard classical works, also Concerto, Design with Strings. Ensoyo Sinfonico, Gala Performance and others. The stars of the company, Alicia Alonso, Mary Ellen Moylan, Igor Youskevitch and John Kriza, headed a fine ensemble.

Edmund Kurtz, cellist, with Leo Nadelmann at the piano, gave his only recital of the season under the sponsorship of Cultura Artistica, offering works originally written for this combination by Pergolesi, Beethoven (Sonata in A major, op. 89), Villa-Lobos, Saint-Saens, Fauré, Ginastera, and Piatti, displaying his technical skill and verve to great effect and adding encores. Mr. Kurtz was also soloist in Dvorak's Concerto with the Orquestra Sinfonica Brasileria under Carvalho. The latter presented the world premiere of Claudio Santoro's Canto de Amor e Paz, which shows that former 12-tone adherent in more conventional mood, a work melodically expressive though spiced with dissonance. Sibelius' Second Symphony completed the program. . . . The American violinist Ruggiero Ricci in his first Rio recital displayed a brilliant technique and spontaneity of expression in Vivaldi's A major Sonata, with Carlo Bussoti, pianist. He also gave a beautiful reading of Beethoven's Sonata in A major, op. 37; also playing Bach's Chaconne, Chausson's Poeme, Bartok's Second Rhapsody and with particular mastery Paganini's I Palpiti. Extras were added at request. . . . The Brazilian singer Maria de Lourdes Cruz Lopez in the Cultura Artistica series offered lieder by Brahms, Beethoven, arias by Bach and a contemporary group, with Fritz Yank as the efficient accompanist. She showed intelligence, beautiful phrasing, clear diction and a dark, rich voice. . . . In its second visit to Brazil, the Baryili Quartet was heard under the same auspices, in Mozart's C major (K. 465), Debussy's and Dvorak's E flat major quartets, revealing a performance of the highest order except in the Debussy work, when the first movement lacked smoothness. . . . A great triumph was scored by Wilhelm Backhaus in a series of recitals for the Associacao Brasileira de Concertos, his art seeming to improve with the years. Beethoven's Sonatas opp. 109 and 111 had special grandeur. . . . The young pianist Jörg Demus, in his Rio debut, was especially effective in Bach's Chromatic Fantasy and Fugue, but evinced distinguished phrasing and clean technique in all his works, including the Beethoven Sonata, op. 109, Franck's Prelude, Chorale and Fugue, a Schubert group, and Villa-Lobos' Caboclincha.

FOCUS ON FIDDLE . . . Admiring Ruggiero Ricci's Guarnerius violin are Mrs. William Church, secretary of the Muncie, Ind., Civic Music Association, and Dr. Lall G. Montgomery, president. At Ricci's right is his accompanist, Paul Ulanowsky. The violin was made in 1734 and is insured for $30,000.

Locust Valley Festival Held

The second season of the Locust Valley Music Festival, Locust Valley, N. Y., opened on July 1. A fanfare for trumpet was written by Howard Swanson, American composer, to signal the opening of the concerts, and Luigi Boccherini's preclassical Quintet in D Major for Guitar and Strings was played by Rey de la Torre and the New Music String Quartet. Mr. de la Torre was heard in guitar solos, and the quartet in works by Casella and Debussy. The New Music String Quartet also appear at the other two festival concerts this year—Sept. 23, when Carleton Sprague Smith, flutist, will be soloist, and Sept. 30, with Helen Thigpen, soprano.

NFMC Awards Five Scholarships

Five scholarships have been awarded by the National Federation of Music Clubs, it is announced by Mrs. Ada Holding Miller, new National President of the Federation. The Stillman Kelley Junior Scholarship of $1,000 was won by Kathryn Simpson, 14, pianist, of Red Wing, Minn. Gabriel di Piazza and Beverly Phillips were runners-up.

Recipients of this year's three partial scholarships at the National Music Camp, Interlochen, Mich., are Mary Anthony Cox and Judith Mac Corquodale, pianists, and Michael Senturia, oboist. The winner of the full scholarship given annually at the Transylvania Music Camp, in Brevard, N. C., is Nancy Speed, violinist, of Chattanooga, Tenn., who has served as concertmaster of the All-Southern High School Orchestra. Four scholarships in piano, violin, voice and organ at Chautauqua will be announced.

Claudette Sorel, pianist, who was awarded four major prizes in the Federation Young Artists Auditions during the Biennial in Salt Lake City was heard as soloist with the NBC Symphony Orchestra on a nationwide NBC network on July 22.

Cornwall Invited to Revisit Europe

Burton Cornwall, basso-cantante, made his first European tour this year, singing in Denmark, Holland, Germany and Switzerland as well as in London. He gave a worldwide radio interview in Copenhagen, but owing to scheduled appearances he was unable to accept an invitation to sing with the orchestra over the Danish radio. Mr. Cornwall has been asked to return to Germany in December. In addition to proposed oratorio appearances, he has been requested to prepare four half-hour programs for the German radio.

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Boston Pops Bring Gaiety and Variety

By Jules Wolffers

BOSTON.—Mix Bach with Berlin, Handel with Herbert, Ravel with Rodgers, Schumann with Sousa. Let the Moldau run into Deep River, and the Sleeping Beauty mark time with the Syncopated Clock. Add tables on the floor, refreshments on the tables, flowers on the stage and Fiedler on the podium, and you have that hardy spring perennial—the hustling, bustling Pops. And this year it's better than ever.

For sheer musical entertainment it's hard to beat the Boston Symphony version of the promenade concert. Yet there is always attentive silence for the more serious parts of the varied fare served up. As always, the glitter and fanfare of the college "nights" have punctuated the nightly schedule with kaleidoscopic color.

College Programs Abound

For Fair Harvard, Malcolm Holmes shared conducting honors with G. Wallace Woodworth with the Harvard Glee Club much in evidence. Somehow, Wheaton College entered the picture too, in the person of Ruth Gevalt, soprano. But if Wellesley has been the ladies' eleemosynary institution particularly favored by Cantabrigians, perhaps Wheaton's appearance here is some mild recompense. Just where this leaves Radcliffe is a question.

Boston University had the advantage of some stunning violin playing by Albert Spalding. The eminent violinist no longer appears publicly except in those institutions where he is teaching. His performance of the Adagio from the Lalo Symphonie Espagnole, together with the Saint-Saens Rondo Capriccioso was all the more welcome to an audience awed by his artistry. Francis Findlay and James Houghton split the podium with Fiedler on whom that very day, President Case of the Hub university had conferred a well-deserved doctorate in music.

A local favorite returned to a scene of many triumphs when Jesus Maria Sanroma played the Liszt E-flat for New England Conservatory Night. For an added feature there was the splendid singing of Alice Farnsworth, soprano, the whole under the competent direction of Malcolm Holmes.

Guests Appear

Fiedler has performed an iron-man stint this season, although the last three weeks saw him relax. Other guests in addition to those mentioned, have included two appearances each for Paul Cherkassky, Frederick Fennell and Victor Alessandro and a single engagement for Warren Freeman.

Traditionally the Pops favor the piano soloist. This year is no exception, with over twenty pianists playing well over thirty times. Among those appearing have been Eugene List, Gerson Yessin, Leo Litwin, Jean Graham, and Tung Kwong-Kwong. Far behind come the singers, at least in numbers, with Richard Tucker and Mary Davenport arousing enthusiasm.

Outstanding was the Pension Fund concert with Ethel Smith forced to encore after encore for her captivating Hammond Organ solos, while Whittemore and Lowe entered right into the spirit of Saint-Saens' Animals Carnival. And, as usual, Leroy Anderson's captivating tit-bits have added just the right bit of frosting, as the crowds pour in.

Esplanade Series in Danger

Closing weeks followed the same pattern, with some interesting concerts and noted soloists. The visit of soprano Camilla Williams was sponsored by the Boston Negro American Chorus. Erwin Bodky forsook his harpsichord for the piano on Brandeis University night, and pianist Fania Chapiro closed the soloists' list.

Immediately following Pops came three weeks of Esplanade concerts, somewhat damped this summer not by the weather, but by the departure of Arthur Fiedler half-way through the concerts for conducting engagements in San Francisco. Mr. Fiedler founded these free open-air concerts on the Charles River embankment. Regardless of the merits of the guest conductors, the audiences have missed Mr. Fiedler.

The famed series may be in some danger of being discontinued or curtailed. Rules of the Metropolitan District Commission forbid any entrance charge. Voluntary contributions by the public at the concerts have always been disappointingly meager. This throws most of the burden on Symphony Hall, which already has a large yearly deficit.

The hundreds of thousands of New England Esplanade fans would sorely miss their concerts. Yet an average donation of ten cents per person per concert, sufficient to pay for the Esplanade programs, is not forthcoming. Let the other fellow pay, seems to be the motto. But the other fellow sooner or later gets tired of paying.

School Band Festival

As for other events, shades of the Gilmore Festival were evoked with a gigantic New England Music Festival including hundreds of school bands, orchestras, choral groups, ensembles and soloists under the over-all direction of Warren Freeman. For the gala concert finale there were five conductors, Edwin Franko Goldman, Fiedler, Francis Findlay, Frank Gaviani and John D. Raymond.

And for final recital footnote, the pianist Fania Chapiro impressed with her all-over keyboard competence at Sanders Theater in Cambridge under the sponsorship of Mrs. Elizabeth Sprague Coolidge.

Yugoslav Festival Site Changed

The Congress of the International Folk Music Council and the Yugoslav Festival of Folk Dances will be held at Opatija, instead of Zagreb. The festival will extend from Sept. 8 through 14, 1951.

Berkshire Opening Honors Koussevitzky

LENOX, MASS.—Saddened by the passing of Koussevitzky, the Berkshire Music Center presented its opening exercises, July 1, at Tanglewood. With Leonard Bernstein at the helm, work at the school has progressed much as in former years with chamber music, orchestrated concerts, faculty concerts, recitals, lectures and special events being programmed with rich profusion and excellent quality. It is still too early to say in what form the center will continue in the future—if, indeed, it continues at all. No one person is indispensable, but Dr. Koussevitzky came close to being. Several students have remarked to this correspondent that it isn't quite the same without him.

The opening concerts of the Festival attracted capacity audiences in the Theater-Concert Hall, with many more thousands accommodated on the pleasant grounds around the hall. With Charles Munch curtailing his European concerts to conduct the Bach-Haydn-Mozart series, the opening program on July 7 was a fitting tribute to Koussevitzky. Performance of the final chorus from St. Matthew Passion by Bach was preceded by a words of tribute from Mr. Munch. The Brandenburg Concertos 2, 3, 4, and 6 and the Concerto for Three Pianos in C major, with Messrs Irving Fine, Ralph Berkowitz and Bernard Zighera the soloists, made up the all-Bach list.

The next afternoon continued music by Bach—the cantata Aeolus, Hugh Ross conducting, the Three-Piano Concerto in D minor with the same three soloists, and the Magnificat. For this last, chorus, soloists and orchestra were splendid in carrying out Mr. Munch's masterly overall conception.

Haydn took up the following week-end, with four familiar symphonies providing the backbone of the concerts. Perhaps it might not have been out of place to present at least one symphony less often performed than Nos. 88, 104, 103 and 101, but these were well played and they are undoubtedly great works. Seymour Lipkin was heard in the keyboard part of the Harpsichord Concerto on too large a piano for the small orchestra, but the scales and roulades were crisply turned off. The charming Symphonie Concertante found Mr. Munch a genial master of ceremonies for the solo and ensemble effects of violin, cello, oboe, and bassoon supported by the orchestra. For the Sunday afternoon audience, Gregor Piatigorsky earned plaudits for his remarkable playing of the Haydn Cello Concerto.

The chamber series closed with music by Mozart for the third week-end. Listed were the Symphonies Nos. 35, 39, and 38, the Missa Brevis (Hugh Ross conducting), Adagio and Fugue for Strings, Divertimento for Strings and Two Horns, and the Violin Concerto in A major with William Kroll the soloist.

JULES WOLFFERS.

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Carmel Festival Expands Scope

By Charlotte Hiller

CARMEL, CAL. — The significance and great attraction of the annual Carmel Bach Festival lies particularly in the opportunity for hearing works which rarely or never appear on regular concert programs. In the serene and restful setting of Carmel, Bach's music, performed with care under Gastone Usigli's devoted and expert leadership, has a special appeal in its uncluttered, natural strength and joyousness. Festival guests and community share alike in an occasion democratic in spirit and uplifting in effect. Having originated and then developed the idea to this degree, Dene Denny and Hazel Watrous give the enterprise their solid organisatorial and advisory support.

One of the major solo events in the 14th festival, held July 16 to 22, was a magnificent performance by Alice Ehlers, harpsichordist, of Bach's Goldberg Variations, which made this monumental work lucid and clear without sacrificing any of its emotional content. In a less important Concerto in A Minor for harpsichord, flute, violin and string orchestra, her playing again was as much clarifying and just in style as it was beautiful. In the latter work Alice Ehlers was assisted by Floyd Stancliff, flute; Ervin Mautner, violin; and the orchestra's strings under the direction of Usigli.

Other Solo and Ensemble Features

Ruth Slenczynski, pianist, who for some time had not been concertizing, was heard in a Bach group and left no doubt that she has a new claim to recognition, no longer based on that of her past as a child prodigy. Her technique is as steady and sure, as fleet and remarkable as it ever was. She shows a profound respect for a composition's structure; the form is filled with a new, mature concept of its deeper meaning. Thus there is, with rhythmic crispness and majestic sonority, unhurried calm and loveliness, making it a pleasure indeed to record Miss Slenczyski's return to the concert stage. Among other Bach works, the pianist presented a Sonata in D Major which she has re-discovered and which she believes has never before been performed in concert.

Two organ concerts featured Ludwig Altman as soloist. Besides Bach he played works by Jan Pieter Sweelinck, Samuel Scheidt, Dietrich Buxtehude and one of Mozart's organ sonatas. In two Bach Symphonies for Organ and Strings and in the Mozart work the orchestra's string group under Mr. Usigli furnished delicately balanced assistance. Over the years this region has awakened to the fact that in Mr. Altman it has a great organist, whose mastery of the instrument is as accomplished as the scholarly exploration of his material is thorough and faultless.

George Houle, oboist, proved another performer of great gifts and attainment. His tone production and phrasing being flawless, there is nothing to hamper the free flow and expressiveness of his playing. He superbly interpreted the Concerto in C Minor for Oboe, Violin and Orchestra, with the fine assistance of Ervin Mautner, violin, and of the orchestra conducted by Gastone Usigli. Mr. Houle also beautifully co-operated with the soprano Phyllis Moffett when she sang an Aria from Cantata No. 94. Miss Moffett's voice has dramatic weight, a warm, mellow timbre. It is a thoughtfully trained, beautiful instrument which reveals at every moment its owner's innate musicianship.

Choral Masterpieces

This became especially apparent in the two soprano arias from The Passion of Our Lord According to St. John. Although James Schwabacher had done equally well in his previous shorter assignments at the Festival, as the Evangelist of the Passion all his musical and vocal resources could be employed and he achieved, helped by unusually clear and beautiful diction, a performance as penetrating and finely molded as it was moving. Ralph Isbell, basso, has never sounded more convincing and sincere as in the part of Jesus on this occasion. Muriel Maxwell, contralto, sang her arias, especially It Is Finished, with compelling beauty and authority.

The Passion was the concluding work of the Bach week, its fitting climax. Mr.

GASTONE USIGLI

Usigli's flair for the dramatic which, however, he never allows to break through the overall line of epic dignity, accenuated and intensified the work. The chorus and orchestra gave evidence of the conductor's fine preparatory endeavors, in this as well as in the earlier heard Magnificat. Soloists in The Magnificat were Phyllis Moffett, soprano, Dan Lenoir Hancock, mezzo-soprano, Muriel Maxwell, contralto, James Schwabacher, tenor and Ralph Isbell, basso.

(Continued on page 17)

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Baldwin-Wallace Bach Fete Made Permanent

CLEVELAND.—In memory of Dr. Albert Riemenschneider, who 19 years ago founded the Bach Festivals at Baldwin Wallace College in Berea, a permanent Bach Festival Endowment Fund bearing his name has been established by that institution. Financial support for the fund was forthcoming from numerous guarantors. No worthier monument can be conceived than the establishment of these festivals on a permanent basis.

The recent nineteenth festival, in inspirational values, was no exception to the others. The official program of 49 pages contained extensive program notes by Dr. Riemenschneider dealing with the Cantatas, Motets and Concerti; an informative dissertation on the 24 Preludes and Fugues of the second volume of the Well-tempered Clavier, written by Arthur Loesser, who performed this great work brilliantly in two sessions on successive days. There were also nine pages of notes on The Art Of The Fugue by Prof. Robert Scholz, whose glowing orchestral transcription of this monumental score received its first performance at these concerts.

From the Tower of the Administration Building, Bach chorales intoned by the Brass Choir directed by Frederick Ebbs preceded every afternoon and evening session. Conductorial duties throughout the festival were shared by Harold Baltz, conductor of the Chorus, George Poinar of the Festival Orchestra, and Cecil Munk of the A Cappella Choir.

Soloists and Ensembles Score

Soloists for the various cantatas and motets as well as for the crowning achievement of the Festival, the great B minor Mass presented in two sessions on the final day, were Mary Marting, whose lovely soprano has been a mainstay at these concerts from the very beginning; Belva Kibler, contralto of New York; Glenn Schnittke, tenor, and Phillip MacGregor, bass. Their offerings were expert and at times moving.

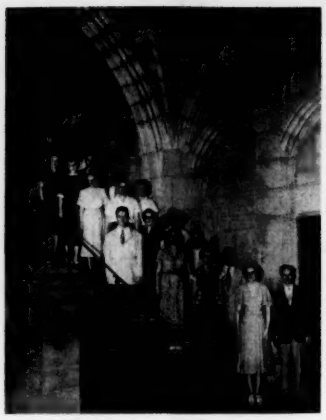
The choruses had at their disposal extraordinary flexibility of expression; Mr. Baltz, who conducted the Mass fully realized its wonderful structure. Mr. Poinar, who directed the orchestral presentation of the Art of The Fugue, discharged the difficult task expertly. A remarkable feat was his conducting of the Brandenburg Concerto No. 4 in G major, at the same time performing the solo violin part admirably, while Jean Shafer and Dorothy MacLean assumed the flute soli.

Other works heard during the festival were: Cantata No. 82, It Is Enough, for bass solo; Solo Cantata for Soprano No. 52, False World, I Trust You Not, and the Motet, Jesu, Priceless Treasure, for a cappella choir.

All six concerts were attended by capacity audiences, including many visitors from far-away and neighboring states who regard this as an annual pilgrimage; their enthusiasm was unbounded.

A word should be included for the indomitable spirit of Mrs. Albert Riemenschneider, who continues to work for the success of this undertaking as she had always done side by side with her late husband. The great Bach library, one of the most comprehensive accumulations of Bachiana in the United States, has been donated by Dr. Riemenschneider to Baldwin-Wallace College.

ROSE WIDDER.



VIRGIL FOX at Riverside Church, New York, with organists of the master class he conducted there. Mr. Fox (foreground) who also held master classes at the University of California, Atlanta, and Columbus, Ohio, played 56 recitals throughout the country this season, returning each Sunday to the organ of Riverside Church for morning services and an afternoon oratorio. Just released is his new Columbia LP record made at that church. Mr. Fox is promoting concerts for young people around the country by playing matinee programs for them on the day of the formal concert. With him (in pairs, bottom to top) are Miriam McConnell, Gerald E. Burt, Peg Cawley, Granville Munson, Sally Ann Slade, Robert Hebble, Faye Lowry, Jean Conklin, Grady Wilson, Gordon Wilson, Ruth Rogers, George Tobias, Roberta Bailey, William Burhenn, Jean Hersey, Lt. G. M. Nichols, Louie Ayre.

Robin Hood Dell Thrives

PHILADELPHIA.—Robin Hood Dell has had a good season, in programs, attendance and weather. With soloists including Pinza, Menuhin, Peerce and Jeanette MacDonald scheduled for the last fortnight, prospects are good to "break even" for the second year in succession, aided by a $50,000 municipal appropriation (similar to the one given the Philadelphia Orchestra in exchange for four free concerts at Convention Hall). The Dell turned over its second week to the city, with admission by free tickets, and audiences ran as high as 20,000 for these three events.

Fritz Reiner led the opening span with William Kapell, Milstein and Piatigorsky, the two latter in the Brahms Double Concerto. Monteux was an effective leader in a following period. Anna Maria Alberghetti sang, the First Piano Quartet appeared, and David Madison scored in the Rimsky Scheherazade. Dorothy Kirsten brought charm to a concert, with Andre Kostelanetz conducting, and the audience anticipated her birthday next day by singing Happy Birthday to You! Die Fledermaus was a triumph under Max Rudolf's baton, with Patrice Munsel, Regina Resnik, Charles Kullman, Jean Madeira, and Hugh Thompson. Antal Dorati conducted a fine concert with Benno Rabinof in local debut in the Tchaikovsky Concerto, and Lauritz Melchior was heard again under Kostelanetz in excerpts from Siegfried, Meistersinger and Pagliacci. Oscar Levant was soloist in the annual Gershwin program, with William Steinberg conducting, following a postponement because of bad weather. The same conductor scored the following evening in the Brahms First. Sigmund Romberg appeared in a lively list as conductor, composer and pianist, with Annamary Dickey, Lisa Kirk and Gene Marvey.

Other musical events included a Philadelphia La Scala open-air benefit performance of Madama Butterfly, led by Carlo Moresco, sung by Dalissy Aldaba, John Gallo and others. . . . The Civic Grand Opera awarded contracts to Katherine Blum, soprano; Edith Evans, contralto, and Thomas Perkins, baritone, winners of a series of TV auditions. . . . The local Savoy Company gave two first-rate hearings of Ruddigore. S. L. S.

New Dash Choral Arrangements

James Allan Dash has added several anthems to his choral arrangements, and this new material will soon be published as part of the popular Series I, put out by the Baltimore Music Company. Another new project is the publication of master choruses from the oratorios and masses of the great composers. Many of these, according to the publishers, have never before been available in any form; others have been too difficult for any but the most expert professional choirs.

Television Developments

The first scheduled New York field tests of the Radio Corporation of America's all-electronic compatible system of color television opened on July 9 at the RCA Exhibition Hall in Radio City. In addition, set owners in the metropolitan area were able to receive the color program in black-and-white by tuning in to Channel 4. Colorcasts are being held three times daily, at 10 a.m., 2 and 4 p.m.

Reports on the telecasts—particularly as to good reception by black-and-white sets—were numerous.

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SCHOENBERG

(Continued from page 5)

Among other scores were:

Von Heute auf Morgen (Today to Tomorrow), 1929, a short opera; Variations for Orchestra (1928); a Cantata Friede auf Erden (Peace on Earth) and various other choruses; Third and Fourth String Quartets (1927 and 1936); a Suite for chamber instruments with piano (1934); Violin Concerto (1936); various collections of songs, some highly important; Herzegewächse, for soprano with celesta, harmonium and harp; a Cello Concerto after Monn; arrangements of a Handel Concerto Grosso for string quartet and orchestra and Organ Prelude and Fugue in E flat major for large orchestra; A Survivor from Warsaw, for male reciter and orchestra; an unfinished opera, Moses and Aaron; Napoleon Buonaparte, also for reciter; a Second Chamber Symphony; a scene for films and a popular work for band.

In his theoretical work, Schoenberg's large volume, Harmonielehre, has been translated into English. An American citizen since 1940, he received a $1,000 Award of Merit in 1947 from the National Institute of Art and Letters.

CHARLOTTE LUND, 81, soprano and founder of an opera company bearing her name, died at her home in Orangeburg, N. Y., on July 11. She was born in Oswego, N. Y., and studied singing in Paris with Jean de Reszke and Villiam. Mrs. Lund made her debut in Rome as Nedda with the National Opera Company, and sang in concerts in Paris, London, Christiania and Bergen. In this country she was heard as soloist with the N. Y. Symphony, the Volpe and Scandinavian Orchestras. She gave operatic recitals in the Princess Theatre and founded an opera company which gave Hansel and Gretel, Tales of Hoffmann, and Le Coq d'Or in New York, especially for children.

FELIX GUENTHER, 63, composer, teacher and editor, who arranged many popular editions of the classics, of a heart attack in New York on May 6. Born in Austria, he studied at the Vienna Conservatory, toured as accompanist, and later studied musicology in Germany, winning a Ph.D. Dr. Guenther wrote books on Schubert and Mozart. He was associated with the Berlin Radio and People's University of Berlin before coming to the U. S., where he served as editor, and lecturer at Connecticut State Teachers College.

JOSEF BOHUSLAV FOERSTER, 92, noted Czech composer and teacher, in Stara Boleslav on May 29. He was one of the last surviving members of the older school of nationalistic composers, and was considered a link between Smetana, Dvorak and the modern school. After 1922 he was the director of the Prague Conservatory, where for many years he taught composition.

P. MARIO MARAFIOTI, 78, throat specialist and voice teacher, in Santa Monica, Cal., June 1. A native of Reggio, Italy, he received a medical degree in Naples and lived for many years in New York, serving as consultant to a number of Metropolitan Opera singers, including Caruso. He wrote two books, Caruso's Method of Voice Production, and The New Vocal Art.

EGBERT VAN ALSTYNE, 73, composer of some 700 popular songs, in Chicago on July 9. Among his best known compositions were Memories, In the Shade of the Old Apple Tree, The Little Old Church in the Valley, That Old Girl of Mine, Pretty Baby, Your Eyes Have Told Me So, Pony Boy, Drifting and Dreaming.

ALEXANDER KREIN, 67, composer, died on April 2 in Moscow. He was best known for his modernization of Jewish folk music. Among his works were an opera Zagmuk, and many chamber compositions, choral and other works. He founded the first Jewish musical society in Russia in the years before 1917.

LUCY GATES BOWEN, soprano, died in Salt Lake City on April 30. A granddaughter of Brigham Young, she went to Berlin at 16 to pursue piano studies at the Royal Conservatory. But after voice study with Blanche Corelli, she made her debut as Aennchen in Der Freischuetz in 1909; was a member of the Berlin Opera for several years, then sang coloratura roles with the Cassel Opera. Returning to the U. S. at the outbreak of World War I, she appeared in Mozart's The Impresario.

MARIO VALLE, 69, operatic baritone and stage director, died at his home in New York City of leukemia on May 14. Born in Rome, he sang as a choir boy at the Academy of Santa Cecilia, then appeared at various Italian theatres, at Covent Garden and the Paris Opéra-Comique, in Mexico and elsewhere. He came to the U. S. in 1902, and appeared for some years with the San Carlo Opera, of which he was later a stage director. His widow and three sons survive.

RAY C. B. BROWN, 70, editor and music critic, died in San Francisco on May 15. A native of Wisconsin, he served as music critic of the Oakland, Cal., Tribune, the San Francisco Examiner and the Chronicle in the latter city, then for several years as editor of Musical America. From 1933 to 1946 he was music editor of the Washington, D. C., Post. His wife died in 1944.

GENEVIEVE DAVIS RITTENHOUSE, contralto, composer, pianist, accompanist and vocal coach, died on Dec. 2, 1950, at Muhlenberg, Plainfield, N. J. Mrs. Rittenhouse had been soloist at the First Presbyterian Church, Irvington, N. Y., and later at St. Paul's Episcopal Church, New Rochelle. Her published works include songs, and a choral work, A Maid and the Moon, presented in Town Hall. John Charles Thomas sang some of her songs. She was a member of ASCAP and an honorary member of Sigma Alpha Iota. Her husband and a daughter by a former marriage survive.

LUCIA CHIODETTI MERO, Italian soprano, collapsed while singing Madama Butterfly at the Puccini Theater in Milan and died later in a hospital.

MRS. HENRIETTA BAMPTON, mother of Rose Bampton, opera and concert soprano, passed away at Wayne, Pa.

UGO WALDROP, organist and composer, was found dead at the bottom of a cliff near the San Francisco Beach.

GERTRUDE LEWIS PANCOAST ADAMOWSKI, 83, widow of Timothee Adamowski, Polish violinist and former member of the Boston Symphony, in Cambridge, Mass., on July 8.

ANASTASIA RABINOFF, 57, soprano, formerly of the Chicago Opera Company, in Baltimore on June 21. Born in Russia, she studied in Milan and came to the U. S. about 40 years ago. Her husband, Paul Meyerowitz, and a daughter Lucille survive.

LURA SCHULER SMITH, pianist, a faculty member of the University of Nebraska School of Music for 30 years, passed away on June 16, in Lincoln, Neb.

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New Film Showboat Docks in Manhattan

While flood waters swirl along the shores of the "Big Muddy" and the even greater Mississippi, the Cotton Blossom, most famous of river boats, is safely docked at Radio City Music Hall and is drawing four-a-day crowds who once again applaud the personable and versatile troupers making up the acting-singing-dancing cast of this hardy perennial. This new musical film, in technicolor, provides a glamorous entertainment.

They are all there, the favorites of the several productions of this American romance, Magnolia, Julie, Gaylord, Capt. Andy, Parthy, played this time by Kathryn Grayson, Ava Gardner, Howard Keel, Joe E. Brown and Agnes Moorehead. And their teamwork and solo bits are fine—although occasionally the direction leans a trifle to the saccharine sentimental side.

The supporting cast is excellent, with Marge and Gower Champion hoofing it expertly as Ellie May and Frank; William Warfield singing and acting magnificently as Joe; and at the end of the lengthy list, clever little Sheile Clark winning an especial star for her portrayal of Kim.

Without further details, or reservations, this splendidly entertaining film can be heartily commended, both to those who loved Showboat from its debut in book form and later on the musical stage, to those who will equally love the current colorful production. It's a great show.

On stage Summer Medley, a Russell Market revue, introduces the renowned

WILLIAM WARFIELD as Joe in the film Showboat, in which he sings Ol' Man River.

aerialists, the Myrons; the Corps de Ballet in a new divertisement, Tour de Force; the Choral Ensemble and the always delightful Rockettes with the orchestra directed by Raymond Paige.

Starred in the Carnival of Venice scene is a 16-year-old Hollis, L. I. school girl, Marilyn Murphy. She is a lovely blonde, with clear grey eyes, and she possesses warmth of temperament and a substantial, long-ranged voice which holds much promise. In her coloratura work the intonation is accurate and the extreme top is telling. (Amplification is a "must" in the huge hall, but to judge the true calibre of this young girl's voice, one would like to hear her without benefit of "mike.") Having previously sung only in church and for school affairs, little Miss Murphy is now a denizen of a dream world of lights and colors, spangled gowns and applause which she accepts as simply as any youngster who believes in fairy tales.

Edmund Kurtz in Europe

After completing a heavily booked season, which included tours of Europe and South America, Edmund Kurtz has left for a two-month holiday in Italy and the south of France and to place his children for one year in school in England. During October, the cellist will record for Columbia in London and will probably try out his recent acquisition, the Suggia Stradivarius, dated 1717, which was recently left as a bequest to the Royal Academy of Music in London by the renowned woman cellist for whom it was named. It was purchased by Mr. Kurtz, the proceeds going to the Royal Academy Scholarship Fund, as directed by Mme. Suggia.

Mr. Kurtz' 1950-51 European tour took him to six countries; he returns to the U.S. in December and will be heard in recital in Carnegie Hall on Jan. 9 next. His second South American tour is scheduled for the Spring. Having previously played in Brazil, Uruguay and Argentina, he will extend his travels to other South American countries. His third tour of Latin America, scheduled for 1943, is already completely sold out.

Covering a great deal of territory by flying, Mr. Kurtz saves time for research in new program material. Last season he introduced Pampeana No. 11, dedicated to him by the composer, Alberto Ginastera. Two items were mentioned by the cellist as having impressed and pleased him especially—the high standard of program material required by South American audiences and the wonderful acoustics of Teatro Colon.

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Stadium Offers Solo Highlights

The Lewisohn Stadium Concerts, in their first month, brought appearances of leading conductors and a number of prominent soloists. The newly founded Stadium Concerts Symphony Orchestra (including many of the Philharmonic men) was led on opening night by Dimitri Mitropoulos, with Mischa Elman as the inspiring soloist in the Tchaikovsky Violin Concerto. Mozart's Idomeneo Overture and Brahms' First Symphony were heard. Mayor Vincent Impelliteri made an address as honorary chairman, and a scroll was bestowed on Mrs. Charles S. Guggenheimer, chairman of the concerts for 34 years, by Dr. Harry N. Wright, president of the College of the City of New York. Some 17,000 attended.

The second concert offered the Verdi Manzoni Requiem, last heard at the Stadium under Albert Coates' direction in August, 1931. Mitropoulos gave a vivid reading of the score, with understanding of its inherent dramatic values and religious meaning. The orchestra, choristers and soloists seemed equally under the spell and surge of the music. The solo quartet listed Herva Nelli, soprano, in transcendently lovely voice; Eunice Alberts, mezzo-soprano, musically outstanding; Joseph Laderoute, tenor, and Norman Scott, bass, each notable for clarity and excellence in their assignments. Preceding the Mass was the Bach chorale prelude, Wir glauben all', sung by the Schola Cantorum (Hugh Ross, director) who also supplied the brilliant ensemble in the Verdi work.

During Mitropoulos' opening week of concerts William Kapell was soloist in an exhilarating interpretation of the Rachmaninoff Rhapsody on a Theme by Paganini, and Jeanne Mitchell, comely young violinist, revealed her outstanding gifts in the Glazounoff Concerto.

Fledermaus in Concert Form

On a cool night of high winds—July 5—attended by airplane and other noises, an English concert version of the musical numbers from Johann Strauss' Die Fledermaus was heard by 19,000 under the baton of Max Rudolf. A new continuity between the numbers was prepared by Howard Dietz, describing the action briefly, and read by Hugh Thompson. The cast included Patrice Munsel as Adele; Regina Resnik, Rosalind; Charles Kullman, Eisenstein and Alfred; Jean Madeira, Count Orlofsky and Mr. Thompson as Franke, Dr. Falke and Blind. Mr. Rudolf had not led the work in New York previously and gave a generally animated and authoritative reading. Miss Madeira was also new as Orlofsky, singing her one solo air with gusto in a rich-colored voice. The other impersonations were familiar.

Dorothy Kirsten on July 8 appeared as soloist at the Stadium for the first time since 1937, an audience of some 18,000 giving the soprano a warm reception following her renditions of operatic arias and songs. André Kostelanetz was the conductor.

Gershwin Night

The 20th yearly Gershwin Night, on July 12, drew some 21,000. Alexander Smallens was the conductor for An American in Paris, excerpts from Strike Up the Band, and Bennett's arrangement of Porgy and Bess. Oscar Levant was the piano soloist in the Concerto in F and Rhapsody in Blue.

Sigmund Romberg conducted excerpts from four of his works and music by Johann Strauss, Sousa, Kalman and Victor Herbert before 17,000 on the evening of July 14, Annamary Dickey, soprano, sang the Ballatella from Pagliacci and popular numbers. Beverly Kirk, contralto, was heard in songs by Porter and Berlin. Gene Marvey, tenor, also appeared.

Golschmann Wields Baton

Vladimir Golschmann took over on July 9 for a series of concerts; throughout, his precision of beat and feeling for orchestral nuance were impressive assets.

Outstanding was a French program marking the 2,000th anniversary of Paris, July 10, when the French Consul General decorated Mrs. Guggenheimer as a Chevalier of the Legion of Honor, and the list included Berlioz's Roman Carnival, the Satie-Debussy Gymnopedies, Milhaud's Le Boeuf sur le Toit, Ravel's Pavane and Dukas' Sorcerer's Apprentice. Soloists at other concerts under his baton included Anna Maria Alberghetti, youthful Italian coloratura, heard on July 9; Carroll Glenn, violinist, and Eugene List, pianist, playing respectively the Wieniawski D minor Concerto and the Rachmaninoff C minor, and both well received (July 11); Nathan Milstein in a superb performance of the Mendelssohn Violin Concerto on July 16, encoring with Bach's Prelude from the Partita in E major. One of the artistic triumphs of the series was the Stadium debut of Aldo Parisot, Brazilian cellist, who played the Dvorak Concerto on July 17 with brilliant technical effect and warm lyrical tone. Stell Andersen, pianist, was the soloist in an expressive performance of the Beethoven Emperor Concerto on July 18, both under the baton of Golschmann.

Jeanette MacDonald, making her first New York appearance with orchestra, was the feted artist heard on the evening of July 20, with Alexander Smallens on the podium.

CARMEL FESTIVAL

(*Continued from page* 13)

Three Brandenburg Concertos were heard, Nos. 1, 2 and 4. Randolph Hokanson and Ralph Linsley, pianists, cooperated in the Mozart Concerto in E Flat major for two pianos and orchestra, and each was soloist in the Mozart Concerto in A major and the Bach Concerto in the same key, respectively. Charles Fulkerson played the solo part in the Haydn D Major Concerto for Piano and Orchestra, which received a particularly well balanced reading from both conductor Usigli and the pianist. Ervin Mautner, violin, was soloist in the Beethoven Concerto in D major, and another work by this master, the Triple Concerto for piano, violin, cello and orchestra, was remarkable for Mr. Usigli's dynamic approach to it. Mr. Hokanson's fine playing contributed to this impression, though the string soolists did not come up to this high standard. Patrice Kelly and Floyd Stancliff, flutes, and Ralph Linsley, piano, collaborated beautifully in the Bach Sonata for Two Flutes and Piano.

Delivered in mid-week, Alexander Fried's lecture, Bach—Two Centuries After, was a topic of discussion and praise during the remaining Festival days.

Dilling Appears in Paris

Mildred Dilling, harpist, appeared in joint recital with Patricia Neway, soprano, at the American Embassy in Paris for the American Delegation to the General Conference at UNESCO on June 28. The artists were assisted by Miss Dilling's sister, Charlene Dilling Brewer, violinist. Previously Miss Dilling and Mrs. Brewer presented a recital in the Salle Gaveau in Paris and at Lukyns, a country estate in Surrey, England.

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Hollywood Bowl Demise Proves to Be Temporary

By C. Sharpless Hickman

LOS ANGELES.—Two events, coming within 24 hours of each other—the death of Arnold Schoenberg and the temporary closing of Hollywood Bowl after the first week of its 30th anniversary season—had a deep effect upon the musical life of Southern California.

The passing of Schoenberg, who would have been 77 on Sept. 13, removes an artist of intransigent standards. The closing of the Bowl underscores the necessity for such intransigence in the standards of a community's cultural life.

There is more than a passing significance in the linking of these two events. Early this year, in response to a letter sent by this writer to the Bowl management suggesting the presentation of Schoenberg's Gurrelieder, a terse reply was received from the General Director, Dr. Karl Wecker, saying that "any Schoenberg in the Bowl, with the exception of Verklärte Nacht, would kill both the Bowl and Schoenberg, because nobody would come." This answer, we feel, was symptomatic of the lack of imagination and courage displayed by the management during the past three or four years, while it desperately sought to maintain the profit level it had established in 1945.

That summer, the first in which the Hollywood Bowl Association itself ran the concerts as well as administered the Bowl property, saw a net profit of more than $100,000 established in eight weeks. In 1946, the second under the artistic direction of Leopold Stokowski, the Bowl made more than $50,000, and in 1947 the figures were well over $25,000. It about "broke even" in 1948, but in 1949 and 1950 an average of more than $50,000 a season had to be contributed by the Los Angeles County Board of Supervisors to enable the Bowl to operate. This summer, the 30th season opened with an ill-advised expenditure of $70,000 on a week-long production of Strauss' Die Fledermaus, a work of an intimate character which was the antithesis to the type of operatic venture suited to the vast Bowl stage and its 20,000 seats. When public response resulted in a box office of only some $35,000 for the five nights, the Bowl Association, in an emergency meeting, threw in the towel and closed the season.

The Bowl management's thinking has quite consciously been conditioned by the huge profit it made in its initial season—a summer which saw the end of World War II, the relaxing of controls, the return of our troops, and a natural ebullience of spirit which resulted in some of the most phenomenal box-office returns in history, for virtually any and all types of entertainment. This was, to a lessening extent, the spirit during 1946, and even 1947. But as revenues declined, as production costs mounted, and as complex problems, highlighted by parking and amplification caused some disgruntlement, the Bowl management seemed to have sought a solution in the gradual cheapening of repertoire and rehearsal standards.

It is impossible in this limited space to review these problems in detail. They exist, they are nagging, but they are not insurmountable. What has been lacking in the Bowl's programs these past three summers has been a maintenance of standards which would encourage the serious music lover to give the enterprise his constant support and patronage. It is not so much that television has cut into the Bowl's "gate." The persons who do not go to the Bowl are those who tune into classical record programs on the radio or who play their own disk collections. There has been recently very little at the big amphitheatre which could so stimulate their cultural appetite that they would battle the traffic to climb its steep hills, and listen to sometimes distorting amplification.

CELLISTS ALL . . . Joseph Schuster, third from the left, with the cello section of the Israel Philharmonic at Mr. Schuster's home in Beverly Hills. Mr. Schuster will open the season with the Israel Philharmonic in October, then enter on a concert tour of Italy, Switzerland, France, England, Holland, Denmark, Sweden, Norway and Finland, appearing with orchestras and in recital.

The closing of the Bowl was a thunderbolt to music lovers and to the general public, who, if they did not attend, were at least well aware of the fact that in it Southern California had what had been considered a world-famous hallmark of great music. The Board of Supervisors, the City Council, musical leaders throughout the city leapt to action, with the result that within three days of the sudden announcement of the closing it was possible to presume that the Bowl was not dead, but in a state of catalepsy. Committed as the management was to employ the Philharmonic Orchestra for the summer season, it only remained for a *modus operandi* to be worked out with minimum readjustment.

Plans for Re-opening

As these lines are written—past Musical Courier's deadline—there is yet to be held a final reorganization meeting. But plans were on foot for the Bowl to reopen on Thursday night, July 26, with an orchestral concert conducted by Alfred Wallenstein, and featuring Dorothy Kirsten as soloist. How many concerts Mr. Wallenstein will conduct this summer is not determined, but it is not unlikely that Victor DeSabata—who was, like Mr. Wallenstein, to have conducted several concerts—will appear on the podium, as will Bruno Walter, who is spending the summer at his Beverly Hills home. Undoubtedly the other two major stage productions in addition to the opening week's five hearings of Fledermaus—Aida and The Student Prince—will be jettisoned because of high cost and potentially poor box-office. Some popular nights, such as the Gershwin one, will be retained, but in general the remainder of the season will feature "straight" symphony concerts with what noted soloists can be had in the emergency (Piatigorsky and Szigeti are virtual certainties).

The citizens' committee which has steadied the helm in the emergency is headed by Mrs. Norman Chandler, wife of the publisher of the Los Angeles Times, and executive vice-president of the Southern California Symphony Association, which sponsors the Los Angeles Philharmonic. This presages return of the Bowl's artistic administration to the Philharmonic and also gives Wallenstein, whose strongest supporter is Mrs. Chandler, tacit artistic direction on a consultative basis.

National Association of Concert Managers' Statement

Despite high costs of production and the like that have made the giving of opera and concerts difficult in recent years, the National Association of Concert Managers, of which Dr. Charles A. Sink is president, sounded some optimistic notes in a recent bulletin. Some of the statistics received in answer to questionnaires by the NACM are as follows:

"On the average members have about the same advance sales as last year. A few are running behind, but one reports an increase of over fifty per cent. . . . A majority of those reporting are paying more for talent next year. . . . Last year's financial results were variously reported at from 25 per cent below to 103 per cent above the previous year. . . . One of our members presented 83 concerts last season. Another booked talent to exceed $100,000 in fees. . . ."

Another said that "out of seven concerts we had S. R. O. signs out for five" (in a major series in a hall seating nearly 3,000).

Universities "have become a substantial factor in the exhibition business," and a Middle Western University last season gave eight events, including two symphony orchestras, an imported ballet, a leading musical comedy, a chorus, and three major artists.

Among the suggestions made are that "New York managers should pay costs of date changes when the fault is theirs," and that "if artists would lighten their programs, especially in the second half, audiences would have more enjoyment and be more inclined to renew their subscriptions . . . most people want entertainment." (This vindicates a tendency to popularize programs on the part of the New York managements, which has been objected to by some artists and listeners.)

Congress Tax Bill Has Loopholes

At their semi-annual meeting at the mountain estate of Marvin McDonald, Highlands, N. C., in June, the directors of the NACM submitted a resolution to the House Ways and Means Committee and the Senate Finance Committee expressing "approval of the proposed exemptions from admissions taxes . . . with the exception that the non-profit concert associations referred to shall be revised and defined as 'being resident within the community of local origin and purpose, with autonomy and control resting with the local organization's officers and, more specifically, that the organization not be affiliated with groups, movements or chains in other cities or states.'"

Commenting on the proposed tax bill as it had evolved up to that time, the NACM noted that it provided for "no tax henceforth on press and other free admissions," "re-instatement of pre-war exemptions relating to religious, educational, or charitable entertainments," and for exemptions of "organizations conducted for the sole purpose of maintaining symphony orchestras . . . if no part of the net earnings thereof inures to the benefit of any private stockholder or individual." However, it pointed out, "operas are not specifically mentioned" in the measure, and that "commercial concerts are not exempt."

It proposed that members of the NACM write about these and allied matters to the members of the Senate Finance Committee.

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Ravinia Festival in 16th Year

By René Devries and Dosha Dowdy

CHICAGO.—The Ravinia Festival's 16th season opened brilliantly, June 26, with William Steinberg on the podium, and the pavilion's 3,000 seats and the grounds filled with enthusiastic listeners. Mr. Steinberg deserved the rousing welcome he received, for he is a dynamic and musicianly conductor.

The concerts of the first week were eventful for the solo appearances of Alyne Dumas Lee, soprano, and Theodore Lettvin, pianist (winners of the 1950 Michaels Memorial Music Award); the all-Gershwin program featuring Etta Moten, soprano; William Warfield, baritone; the Eva Jessye Choir and Abba Bogin, pianist; and for seven Ravinia "firsts."

Miss Lee, with excellent musicianship, displayed her voice of great beauty and remarkable capabilities, in the demanding motet Exsultate of Mozart, and Handel's O Sleep, Why Dost Thou Leave Me from the oratorio Semele. Though handicapped by acoustics, Miss Lee came out triumphant in both performances and received hearty and prolonged applause.

Lettvin's performance (at 24) of Brahms' Concerto No. 1 (incidentally, written at the age of 21) had an electric quality and proved further that his honors, including the Naumburg and Michaels awards, were well earned. The young pianist played throughout with an assured conviction of the composer's intent. Whether or not one always agreed with his interpretation, it was nevertheless one of a young virtuoso so richly endowed musically, and so remarkably equipped technically as to stir his audience to enthusiastic demonstrations. A particularly fine orchestral accompaniment complemented Lettvin's performance.

The Gershwin program went off with fine spirit under Steinberg's baton. Etta Moten and William Warfield were fortunate choices to interpret excerpts from Porgy and Bess. Miss Moten, making a particularly handsome appearance, subjugated herself completely to the spirit of her role. Warfield captivated his audience both vocally and interpretatively. The Eva Jessye Choir added true flavor to the concert with well delivered excerpts from Gershwin's musical comedies. Abba Bogin was the proficient soloist in the Piano Concerto in F.

Ravinia audiences were particularly glad to have the gifted Izler Solomon on the podium for the four concerts of the second week, for his talent has long been appreciated here, and missed for too long a time. His concerts, with a wide range of programing from Bach to Piston, drew large audiences. Michael Rabin, soloist under Solomon in concerti of Mozart (G Major, No. 3) and Paganini, displayed an extraordinary talent, a musical conception far beyond his 15 years, and won marked acclaim at each performance.

A special concert was given on July 4 by the popular DePaur Military Chorus.

Monteux and Mitropoulos Conduct

Pierre Monteux's first concert, as he stepped to the podium for his 11th consecutive Ravinia season, was touched off by a rousing ovation by both orchestra and capacity audience. Welcome features of the week's concerts were performances of contemporary works of William Schuman, Hindemith and Milhaud. There were also seasoned performances of Schumann and Beethoven symphonies; works of French composers; Moussorgsky's Pictures at an Exhibition; and Elgar's Enigma Variations. Highlighting the concert of July 12 was an unusually beautiful performance of Tchaikovsky's Violin Concerto by Anshel Brusilow. Heard here for the first time, Mr. Brusilow made a deep impression as an artist of top calibre, and one who is able to recreate the music's utmost beauty as well as its exciting qualities.

The concerts under Dimitri Mitropoulos (fourth week) had a generous share of "drawing cards." He was heard both as soloist and conductor in a spectacular performance of Malipiero's Concerto for Piano and Orchestra No. 4 (dedicated to Mr. Mitropoulos). Other features were William Kapell's solo appearances in stirring performances of Rachmaninoff's Rhapsody on a Theme of Paganini for Piano and Orchestra, and the former composer's Piano Concerto No. 3. Kapell has become so instilled with the spirit of Rachmaninoff's music as to be rightly considered an excellent interpreter of these works. He received tremendous ovations.

Malko Opens Grant Park Series

Nicolai Malko was given a warm welcome on his return as resident conductor (for the sixth season) of the Grant Park Symphony, to open the 17th season of concerts on the lake front, June 27. Tens of thousands were in attendance to hear the attractive program, which featured the admired Eugene Conley as soloist in operatic arias; and a first performance here of Cherubini's only symphony (D major).

Other premieres featured by Malko during the first month's concerts under his direction were De Hartman's Dances from the opera Esther, with the composer present to acknowledge its warm reception; The Song of Rebellion, by the Norwegian composer, Saeverud; Riisager's Targot Dance; and a world premiere of Alexander Tcherepnin's Symphonic March, dedicated to Malko. The original work was provocative in its interest, from the drums' initial announcement and throughout fascinating instrumentation was employed. Composer and conductor took bows from the stage in recognition of the audience's obvious enjoyment of the performance.

Orchestra soloists new to Chicago audiences appearing in Grant Park were Eva Likova, soprano, whose talent and personal charm won admiration from her audience; and Herva Nelli, soprano, and Richard Tucker who were highly successful in excerpts from Italian arias expertly directed by Alfredo Antonini, in two successive concerts, drawing unusually large crowds. Other soloists heard (and reviewed) here previously, were Carol Brice, contralto; Fritz Siegal, concertmaster of the Grant Park Symphony; Robert Kitain, violinist, and Lillian Najarian, pianist.

Week-end features, in addition to the Italian Opera Night, were the presentation (for the first time in Grant Park) of the Apollo Musical Club of Chicago in a splendid performance of Mendelssohn's oratorio Elijah with an excellent cast—Nancy Carr, soprano; Lillian Chookasian, contralto; William Miller,

BERNARD DIETER, member of the Chicago Conservatory faculty, was granted the honorary degree Doctor of Music by Coe College at its 1951 Commencement program. He is widely known as a composer. His Concerto in B minor for Piano and Orchestra was performed by the Chicago Symphony. Among other works are a Sonata in E major for Violin and Piano, Carneval Overture, and Symphony in C major.

tenor, and Louis Sudler, baritone; excerpts from Tales of Hoffmann (Chicago Park District Opera Guild) directed by Silvio Insana; and Die Fledermaus, in concert form, Leo Kopp conducting, with soloists Anne Bollinger, Adelaide Bishop, Ralph Herbert, Harold Brindell, supporting cast and Chicago Park District Opera Guild Chorus.

Alexander Tcherepnin's Activities

Alexander Tcherepnin will hold classes in piano, composition, and orchestration at De Paul University School of Music from June 25 to Aug. 1, after which he will leave for Paris to attend rehearsals of his new ballet, Les Collines des Fantome, to be presented by the Paris Opera. Another new work, Symphonic March, was performed by the Grant Park Symphony on July 20, with Nicolai Malko conducting.

Incidental music for Lavery's Fenélon, given its world premiere in Chicago, June 13, was written by Mr. Tcherepnin. Two of his composition students, of De Paul University School of Music, whose works were recently accepted for publication by Associated Music Publishers of New York, are Robert Maczynski and Murray Allen.

Chamber Music Festival

The Fine Arts Quartet—Leonard Sorkin and Joseph Steparsky, violins; George Sopkin, cello; Sheppard Lehnhoff, viola—played to large audiences during the six Chamber Music Festival concerts given in Thorne Hall June 11-22. There were entire programs of Beethoven, Mozart, Brahms and Schubert, and two of contemporary works. Featured among these was the performance of the prize-winning composition (given its first concert performance) chosen from 157 contemporary string quartets submitted in the recent Fine Arts Quartet contest conducted over the ABC network. Composer of the work was Bernard Heiden, associate professor of composition at the University of Indiana. On first hearing, this listener was more impressed with the work as a scholarly achievement than with its musical inspiration. Its performance was warmly applauded, however, with the composer present. On the same program was the first American performance of the attractive Quintet for Clarinet and String Quartet by the gifted Gordon Jacob. Contributing to the marked success of the festival were the guest artist appearances of Muriel Kerr, piano; Reginald Kell, clarinet; Harold Klatz, viola, and Paul Anderson, cello.

Music Schools Merge

The Board of Trustees of Chicago Musical College in its annual meeting, July 9, formally approved the merger of the Metropolitan School of Music with Chicago Musical College. Under the terms of this merger all assets of the Metropolitan School will be turned over to Chicago Musical College, it was announced.

This summer Chicago Musical College will enlarge its activities in the field of Adult Education with a department of radio and television productions. Chairman of this department will be Leonard Keller, former president of the Metropolitan School of Music. Concentration will be on the development of musical talent for radio and television productions, and many of the members of the staff of the Metropolitan School of Music will join the Chicago Musical College in its Adult Education Division.

Boguslawski School Commencement

The Boguslawski College of Music held its 20th annual commencement in Curtis Hall, Fine Arts Building, June 25. Featured was a first performance of Paul Held's Liberty Quintet for oboe and strings, played by Jerry Sirucek, oboe; Armand Baker, viola; Alice Lawrence Baker, cello; Evelyn Fineberg and William Hector, violins. Solo and duo appearances were made by Virgil Tarnow, Dale Truex, Mary Jane Mazza, Mae Peller and Mildred Kaye, pianists; Elizabeth Johnstone and Basha Maxwell (guest artist), vocalists. The commencement address was made by Sidney Silber.

Isaac Van Grove received an honorary Doctor of Music degree, and William L. Klein, that of Doctor of Fine Arts. Other awards, diplomas and certificates were given to 34 pupils of the college.

Cosmopolitan School of Music Appointments

The Cosmopolitan School of Music has announced the affiliation of Hans Hess, eminent teacher of cello, and Tula Miller, teacher of singing. Mr. Hess is a renowned recitalist and musician of distinction, and his students hold positions of importance in major orchestras and music schools throughout the country.

Miss Miller, for many years a professional singer and accompanist, has for many years maintained a studio in the Fine Arts Building.

Thruston Johnson, who recently became a member of the violin faculty of the Cosmopolitan School of Music, has been appointed concertmaster and assistant conductor of the Fort Wayne Philharmonic Orchestra by Igor Buketoff, musical director of the Fort Wayne Musical Society. Mr. Johnson is former concertmaster of the Kansas City Philharmonic Orchestra.

(Continued on following page)

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CHICAGO

(Continued from preceding page)

Among the Artists

Among artist faculty members appearing on the American Conservatory Faculty Series recently were Rudolph Reuter, pianist, whose versatile list included lesser known works by Rameau-Godowsky, Dohnanyi, Liszt, and Edward Collins; David Austin, bass-baritone, heard in Brahms' Vier Erneste Gesänge; and a group of Old English melodies; Leo Heim, pianist, who played works of Beethoven, Schubert, Schumann, Ravel and Infante; and Robert Speaker, baritone, who presented Bach's Secular Cantata No. 203 (for solo voice), in addition to songs of Jeanne Boyd.

Chicagoland Music Festival Plans

The 22nd annual Chicagoland Music Festival, Philip Maxwell, director, will be celebrated in Soldiers' Field, Aug. 25. One of the guest stars will be Yma Sumac, in selections from her record album, Voice of Xtabay. Major George W. Landers, bandmaster of Clarinda, Ind., will be guest of honor at the 11th annual festival luncheon in the Stevens Hotel, Aug. 24.

Henry Weber is general musical director of the Festival; Edgar Nelson, general choral director; and Captain Howard Stube, general instrumental director.

Cincinnati Summer Opera Opens

CINCINNATI.—The 30th season of Summer Opera was launched with Donizetti's sparkling L'Elisir d'Amore, under the baton of Fausto Cleva. The cast heard in the initial performance included Hilde Reggiani as an accomplished Adina; Bruno Landi as the suave-voiced Nemorino; Angelo Pillotto, the quack Dr. Dulcamara; Giuseppe Valdengo, a dramatically humorous Belcore, and Militza Kosanchick, one of the season's auditions winners, making her bow as Giannetta. The audience was a large and highly appreciative one, auguring well for the success of the series. F. I.

St. Louis Municipal Opera Battles Rains

ST. LOUIS, MO.—St. Louis Municipal Opera began its 33rd annual season in the Forest Park open-air theatre, now seating 12,000, with Romberg's Rio Rita. As a matter of statistics, this was the 2426th performance, the 353rd production and the audience made a total of 20,444,941 spectators who have attended these productions since the inception of the great enterprise. Before the opening, the season seat sale by subscription totaled in excess of $360,000.

In addition to the opening bill, the season will include High Button Shoes, Music in The Air, Miss Liberty, Die Fledermaus, Girl Crazy, a Rodgers and Hammerstein Festival, during which Richard Rodgers will conduct a portion of the program, Bohemian Girl, The Merry Widow, and two weeks of The Great Waltz.

Edwin McArthur is officiating for his seventh season as musical director, with Kenneth Schuller as his assistant; John Kennedy is again the general productions manager, being assisted by Watson Barratt, who also continues to design the massive and inspiring stage settings.

The casts for the various productions include a roster of top-flight stars of stage, screen and radio. The singing and dancing chorus of 90 members and the symphonic orchestra of 50 men recruited from the St. Louis Orchestra, constitute the visual side of the aggregation. An army of stage hands, electricians and supernumeraries backstage add to the personnel required for so gigantic an undertaking.

Storms Provide Complications

Thus far this season, after five weeks of operation, the weather throughout the Mississippi Valley has produced unending rain and unprecedented floods, causing three postponements and numerous interruptions during performances of the shows. But while the attendance for this reason has been below normal, it is expected that with conditions righting themselves, as is practically inevitable, capacity audiences will again be the rule.

Die Fledermaus, in the Reynolds-Sheldon revision of the book, has been the highlight of the season thus far. Brenda Lewis, who has been chosen to sing Rosalinde in the Metropolitan's road production next season, gave her role appropriate Viennese dash and flavor and was vocally brilliant. The roguish Eisenstein was enacted with impish charm and flexible vocalism by Ralph Herbert, Rosemarie Brancato encompassed the many coloratura flights of Adele with effortless ease, Gilbert Russell, a newcomer in these ranks, did a brilliant job of Rosalinde's impetuous wooer, Alfred. Edwin Steffe, the hero of many roles in past seasons, handled the part of Dr. Falke in inimitable fashion.

All went well with the show until the start of the last act, when the wind suddenly started to topple the heavy scenery, at which point harried Manager Kennedy had to substitute the more heavily anchored ballroom set for the entire act.

But those are the vicissitudes of outdoor productions, having to battle the elements over which mere man has no control! O. C.

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Broadcasters Plan Use Of More Concert Works

(*Continued from page 7*)

"BMI and the broadcasters it serves have long realized that it is important to raise the quality of programming in radio. For this reason we have already held Program Clinics in over 20 states before 1,500 or more people from broadcasting stations. The speakers, selected from all branches of our industry, have not only talked on all aspects of programming but some of them have urged their colleagues to use more concert music in order to change their program base and attract new listeners to their stations.

Encouraging Public Response

"As a result of the interest evidenced by broadcasting stations at these Clinics, BMI is now sending out a regular monthly mailing to all stations, containing programming aids to increased use of concert music. One of these is Today in Music, a notation of important past events that occurred on each day of the coming month. Second, we send a pin-up sheet of concert music (including opera as well) which has recently been recorded, and indicating standard recordings. This lists artists, the recording company and publisher of the music. Third, we issue continuity for a series using recordings, called Your Concert Hall, which tells its story simply—avoiding undue 'educational' emphasis, which sometimes results in making even enjoyable things painful. We also stress that all records are offered for the fans' 'listening pleasure.'

"We realize that radio stations differ in the amount of concert music they use. Some already program a great deal of this type of music, others less, and some none at all. Our effort is to interest the latter group in the simpler classics and contemporary works, and then in time to encourage them to move on to the other divisions. For it is no use encouraging serious composers if there are no audiences.

Winning New Listeners

"Another promotion plan we have launched is to invite a number of celebrities in various fields to submit the names of ten works in concert music they like best, indicating where they first heard them or some other interesting information. This will enable radio stations to announce that 'Tomorrow you will hear the music which So-and-So prefers.' As some of these noted personalities will be generals, baseball players, film stars, etc., the implication is that good music is for the regular he-man.

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Watergate Series Off

WASHINGTON.—The National Symphony Orchestra cancelled summer plans for its usual outdoor series at the Watergate, after failing to secure an adequate endowment fund. This is the first summer in a number of years that the orchestra has not appeared there.

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NEWS IN BRIEF

Donald L. Engle has been named assistant manager of the Philadelphia Orchestra. For the last three years he has been a member of the Philadelphia Orchestra Association staff as program annotator and press representative.

Robert Merrill, baritone, was soloist under Milton Katims with the NBC Symphony's summer series on July 29 over the NBC network.

Wolfgang Stresemann, conductor of the Toledo Symphony, who has been conducting in 10 German cities this summer, returns to the Ohio city in August to lead a special concert in the orchestra's fund-raising campaign.

Byron Janis is on a concert tour of South America, his first since his debut there in 1948. The pianist will play with orchestra, in recital and on the radio in Buenos Aires, Montevideo, Rio de Janeiro and elsewhere.

Prof. Viktor Fuchs has cancelled plans to take a party to Europe this summer, owing to his activities in Los Angeles and Hollywood as voice teacher and lecturer. The Fuchs group has joined three other study tours and is carrying out the itinerary as planned.

Marianne Kuranda, pianist, has left for Europe to play six broadcasts over the Dutch network, and to deliver lectures in Salzburg on the invitation of the Mozarteum on "relaxed" technique introduced by her teacher, the late Leopold Godowsky.

Rae Muscanto, soprano, has returned from Israel where she sang over the radio and met several of the leading composers. Miss Muscanto will include songs by Paul Ben-Haim and Karel Salomon in a Brooklyn Museum concert on Aug. 12, broadcast over WNYC, 2:00 p.m. EDST.

Bernard Izzo, bass-baritone, was soloist in the Orchestra Hall concert of the Austin High School Girls' Glee Club and the Austin High School Boy's Concert Band, June 7.

Grant Fletcher, composer-conductor, has been appointed to the National Board of Federated Music Clubs as national chairman of orchestras as well as state chairman of American music. Mr. Fletcher's First Symphony was given a performance recently at the Eastman School of Music by the Eastman-Rochester Symphony Orchestra, Howard Hanson conducting.

Alfred Frankenstein, music critic of the San Francisco Chronicle, will be a lecturer at the Sixth Annual Composers' Conference and Chamber Music Center at Bennington College, Bennington, Vt., Aug. 12-25.

Mu Phi Epsilon, national music sorority, installed Epsilon Xi Chapter on April 22 at the University of Illinois. Installing officers were Ruth Row Clutcher, national president, and Elva McMullen Gamble, national second vice-president.

Helen Coates has returned from Israel, where she made a survey of the music needs of the children. In cooperation with Children to Palestine, Christian-Jewish Committee for the Rescue of Jewish Refugee Children and Their Rehabilitation in Palestine, she has launched Operation-Music to secure donations of musical instruments of all kinds; scores and books on teaching methods; and money for scholarships. The committee's New York address is Room 2504, 1819 Broadway, New York 23, N. Y.

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MARGHERITA BARTELLI, a Carlos N. Sanchez artist, has returned from Europe, where she made her debut at the San Carlo Opera in Naples with such success that she was re-engaged and made a member of the company. According to critical opinion, the soprano was outstanding in performances.

Ohio Music Teachers Convene

CLEVELAND, OHIO.—The Ohio Music Teachers Association, organized 67 years ago with a mere handful of professional teachers, has grown to some 800 members. This year's convention was attended by 300, who were tendered a hearty welcome by local dignitaries, including Mayor Thomas E. Burke, who made an address. Response was given by Clara Loudenslager, association president. Three days of programs, lectures, luncheons and dinners were held at the Hotel Hollender, where numerous publishers had exhibits. Officers for next year are: Clara Loudenslager, president; Edna D. Baume, Frank Hruby, vice-presidents; John Samuel, executive secretary; Edward Flanders, treasurer. R. W.

Casals Festival Opens

PERPIGNAN, FRANCE.—The second festival to be given under the direction of Pablo Casals opened here on July 7, before a distinguished audience. Held last season in Prades, the festival has been shifted to this larger town. Eleven concerts are being held in the evening in the courtyard of the medieval fortress of the Kings of Catalonia, with a view of the Mediterranean in the distance, a picturesque setting. The final event will take place in Perpignan Cathedral.

Casals was feted, as usual, when he entered to play the Bach unaccompanied Cello Suite No. 1 in G major, the orchestra and audience rising. Later came Mozart's Piano Concerto in E flat major (K. 271) with Dame Myra Hess as the soloist; Isaac Stern was heard in the Mozart G major Violin Concerto, and joined with William Primrose in the Symphonie Concertante, all three works conducted by Casals.

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MUSICAL JOTTINGS

Times Hall is not to be available for concerts in coming season, as it will be used for a television theatre. . . . The Brooklyn Academy of Music turned down a bid to purchase from Long Island University, and at last reports was to be taken over by City of New York, to run on a non-profit basis. . . . A League of American Songwriters has been formed, to include composers and lyric writers, but not publishers. . . . Outdoor recorded music concerts resumed in Bryant Park by N. Y. Public Library, noon to 2 p.m. daily; **Richard Tucker,** "Met" tenor, sang at opening session. . . . **Herbert Zipper,** who conducted Manila Symphony before Jap invasion, returned to lead festival at Rizal Stadium there. . . .

Eight Evening Concert Groups united to present a **Mozart** Festival at University of Virginia. . . . Two staged performances of **Honegger's** Joan of Arc were given on the steps of Havana Cathedral, free to the public, under baton of **Thomas Mayer.** . . .

Eugene Ormandy's conducting at the **Sibelius** Festival in Helsinki roused the audiences, and both he and the Philadelphia Orchestra were invited to tour Finland. **Tauno Hannikainen,** assuming new duties as musical director of the City Orchestra, after long absence in U. S., also had ovations at his two concerts at this festival. . . . The Mormon leader **Brigham Young** was portrayed by **Igor Gorin,** baritone, in a music drama, All Faces West, during Ogden Pioneer Days Celebration at Salt Lake, July 20 to 22. . . .

Knighthood has been conferred on **Dr. Ernest Bullock,** Gardiner Professor of Music at Glasgow University and president of the Royal College of Organists. . . . **Gustave L. Becker,** 90-year-young pianist and teacher, has returned from a flying trip to Europe. . . .

Sir Thomas Beecham has edited **Balfe's** The Bohemian Girl and will conduct the work at Covent Garden in August, with **Roberta Peters,** as Arline. . . . AGMA and Actors Equity have been feuding over the right to exercise authority for the "Met" Fledermaus tour. AGMA relinquished claims. . . . **Jeanette MacDonald** reported considering a return to the musical screen in a Warner Bros. production, Dream Street. . . . **Paul Hindemith** has been invited to conduct all six of **Bach's** Brandenburg Concerti by the Vienna Society of the Friends of Music next season, also some of his chamber music works, and will teach at the University of Geneva. . . . **Virgil Thomson** delivered the commencement address at the Longy School of Music in Cambridge, Mass. . . .

The **Cincinnati Symphony,** under **Thor Johnson,** will make its first visit to N.Y. since 1928 next season. . . . The Baltimore Symphony will present **Bartok's** Bluebeard's Castle. . . . **Alexander Schneider, Isidore Cohen, Karen Tuttle** and **Madeline Foley** will play all of Haydn's 83 string quarters in 18 concerts at the YM and YWHA in the coming winter. . . . **Alice Richmond** won a singing contest staged as the climax of the Music Education League 28th annual auditions and was awarded an appearance with the Little Orchestra Society on Jan. 6 next. . . .

The **University of Tulsa** is offering scholarships to equipped young musicians who will play with the Philharmonic in that city while working for degrees. . . . Will of the late **Charles Triller** left to the N.Y. Philharmonic-Symphony and the Manhattan School of Music three-eighths of his estate in each case. . . . **Robert Merrill,** baritone, will leave on Aug. 15 for a month-long tour of service installations in Honolulu, Wake Island, Japan and Korea, under auspices of the USO. . . . **Maria Tallchief,** ballerina, asked for annulment of her marriage to **George Balanchine,** choreographer and director of the N.Y. City Ballet Company. . . . A son was born to **Marguerite Piazza,** and her husband, **J. Graves McDonald,** in Memphis. . . .

The House of Representatives passed and sent to the White House a bill granting permanent residence in the U. S. to **Rafael Kubelik,** conductor of the Chicago Symphony, his wife **Ludmila** and their son **Martin.** . . .

A musical film on the life of **Wagner** is being planned by **William Dieterle,** based on a forthcoming novel by **Bertita Harding.** . . . **Herbert Barrett,** manager and personal representative, sailed for Europe on July 18 with **Mrs. Barrett,** and will be gone until the end of August. . . . **George London,** American bass-baritone, will make his "Met" debut, reportedly on the opening night as Amonasro in the refurbished Aida. . . .

Thelma Altman (Mrs. Robert Fixler) is the mother of a son born in New York on June 26. . . . **Dr. Enzo Pascarella,** president and director of the Southern California Institute of Music, with his new International Flattie Boat, Oh Johnny, won the first prize, a gold cup, at the second annual Boat Regatta of the Coronado Yacht Club, among 85 entrants. . . .

Bruno Zirato, co-manager of the New York Philharmonic Symphony, accompanied by his wife, **Nina Morgana,** sailed for Europe on the Vulcania on July 12. . . . **Leo Valentin Berlin,** a member of the Stockholm Broadcasting Orchestra, received a scholarship from the Swedish-American Foundation for six months' work in the U. S. with **Henri Temianka,** leader of the Paganini Quartet. . . . **Vera Franceschi** was the first American to win the degree of Mus. D. in advanced studies from the Santa Cecilia Academy in Rome. . . . **The U.S. Air Force Band** played to 100,000 in the Olympic Stadium, Berlin, during tour abroad. . . .

A plaque was unveiled by ASCAP at Luechow's Restaurant, N. Y., where the formation of the society was first discussed in 1914; the dinner in memory of **Victor Herbert** also marked the 77th anniversary of **John Golden,** one of the founders. . . . **The Philadelphia Orchestra Association** announced that it had a deficit of only $23.61 this season. . . . **Nathaniel Dett's** The Ordering of Moses was performed in a stage version by the **National Negro Opera Company** in Carnegie Hall and recorded by Voice of America. . . . **Geraldine Farrar** donated 50 mementoes for an auction staged by the Thrift Shop of St. Stephen's P.E. Church at Ridgefield, Conn., including 15 fans used in her career. . . .

An organ is being installed in Gothic Church of Wagrein near Salzburg in honor of **Josef Mohr,** who brought the words of the carol Silent Night to **Franz Gruber** at Christmas in 1838 and asked him to write music for them. . . . **William Warfield** has been invited to create the Shadow in Stravinsky's opera The Rake's Progress at Venice Festival.

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NEW PUBLICATIONS IN REVIEW

NEW BOOKS

Some interesting speculations are raised by Rudolf Reti in his *The Thematic Process in Music* (Macmillan, 362 pp., $5). He devotes his book to the proposition that the great composers of the past built entire structures from a single group of thematic kernels. He takes Beethoven's Ninth, for example, breaks down the exposition of the first movement into a handful of motivic elements, and proceeds to demonstrate (to his satisfaction, at least) how these elements reoccur throughout the entire symphony. He does the same with Schumann's Kinderscenen, a Chopin Sonata, a Bach fugue, a Bartok work, etc. His conclusion? A conscious, systematic principle, he says, has been applied by the great composers. This principle involves focal themes that permeate a work's architecture; groups between the themes as well as the secondary voices; and it is this interrelationship that unifies the different parts of the composition and develops the whole work to "a dramatic enunciation . . . connecting, indeed, creating the whole of the work."

It is a very elaborate structure that Mr. Reti has built. An honest musician and a painstaking analyst, he has gone thoroughly into the problem. Some of his discoveries are rather startling, and his analyses are often provocative. But this reader finds it hard to agree with Mr. Reti's thesis. Granted that he has unearthed some instances to demonstrate that inner relationships do exist, in certain cases. One can only say that these are isolated cases, not a general rule. And very often, Mr. Reti strains his resources, and the reader's credulity, trying to hammer a motivic relationship into the shape he desires. In this opinion, Mr. Reti has become so hypnotized with his philosophy of music that he sees things, and deduces results, that seem to be rational only in his world. But, as stated above, The Thematic Process in Music is certainly a provocative book with a startling and novel central idea, and it will be read by musicians with great interest.

On Singing

Come now two books on singing that give one to wonder. Cornelius L. Reid's *Bel Canto—Principles and Practices* (*Coleman-Ross Co.*, 211 *pp.*, $4.50) and Douglas Stanley's *Your Voice—Applied Science of Vocal Art* (*Pitman Publishing Corp.*, 366 *pp.*, $6) might have been written, respectively, by a man from Mars and a man from Venus, so radically different are the vocal philosophies behind them.

Stanley is all for science. A research man himself, the position of the posterior crico-asytenoid muscles in relation to the posterior wall of the laryngeal pharynx is as clear to him as the outline of the New York skyline against a sunset. He uses instruments and manipulation; he has nasty things to say about unscientific teaching methods or pseudo-scientific methods. His book is hard going, but can serve as a textbook of the physiology of the throat, if nothing else. Reid, on the other hand, wants to have nothing to do with the scientific method. "Obviously," he says, "there is no Golden Age of song at the present time, nor have singers trained in the science laboratories been found qualified to appear successfully on the opera or concert stage in sufficient numbers, if at all, to credit their development to scientific methods."

Reid wants to get back to the bel canto principles established by the great old teachers—Garcia, Tosi, Caccini, Mancini and others of that school. He has done much work analyzing their theories, and his book brings together, perhaps for the first time, a synthesis of bel canto principles in the words of their founders. For that alone his book is of much interest. Reid seems to know what he is talking about—but so, also, does Stanley. Whom to believe? The proof should lie in the pudding—but here again neither of the two, as far as this writer knows, has produced a pupil that would come anywhere near the claims each sets forth for his teaching principles. And, when one gets through reading these two books, each excellent in its way, one still has no idea why singing today is in the wretched state it is.

More About Schweitzer

Music in the Life of Albert Schweitzer (Harper, 300 pp., $4) has a running text by Charles R. Joy connecting a series of essays on various subjects by Schweitzer. The account is chronological. Mr. Joy traces the organist's early years and then Schweitzer picks up the story with essays on his first concert and his first organ teacher. He also writes on his recollection of choirs, churches, Ernest Munch, Widor, Cosima Wagner, organs and organ building, the round violin bow, Marie-Joseph Erb and Siegfried Ochs. A section of his great biography of Bach also is included in the text. Some of the material will be of interest only to specialists (such as the lengthy sections of organ specifications and building), but there is more than enough to make the book interesting to the general reader.

Addressed to the layman is Archibald T. Davison's *Bach and Handel* (Harvard University Press, 77 pp., $2), a short book devoted not to biography but to what the great pair of contemporaries stood for. Well written, reasonable, documented, the little study is an excellent introduction to the pair of musical giants. Studies of Bruckner and Holst also are newly available. The former is in the form of a novel that adheres closely to biographical truth. Named *Music for God* (Philosophical Library, 276 pp., $3.75) it is, however, a little too sugary to be palatable, and the prose style of Theresa Weiser is feminine in the worst sense of the word. Imogen Holst is the daughter of Gustav. Herself a musician, she has written *The Music of Gustav Holst* (Oxford University Press, 164 pp., $3.50), a detailed musical (not autobiographical) study which is far from being an entirely partisan affair. Miss Holst finds much that is unequal in her father's early works. Not until toward the end, she claims, did he achieve mastery. This is the only full-length study of Holst in English. As such it is a valuable reference work, and perhaps it may stimulate an occasional Holst performance, so that we may hear with our own ears and make up our minds about Miss Holst's assessments.

Sigmund Spaeth has written *Opportunities in Music*, a Vocational Guidance Manual (Grosset and Dunlap, 128 pp.). Mr. Spaeth, who has been in the business for many years, explains some ins and outs of the game, and young people considering music as a career will find something of value in it. An excellent little handbook, *Conducting an Amateur Orchestra* (Harvard University Press, 128 pp., $2.50), by Malcolm Holmes, offers hints, suggestions and good advice to conductors faced with training amateur groups. Some essays by Herbert Spencer, *Literary Style and Music* (Philosophical Library, 118 pp.) have been republished. These are The Philosophy of Style, The Origin and Function of Music, Gracefulness and Use and Beauty. After one gets through reading them, one is conscious only of the workings of a pompous mind (and an equally pompous literary stylist) who wrote about things he should have best let alone. A specialist out of his field is indeed a sorry specimen.

DOWN PUBLISHERS ROW

Stravinsky's new opera, The Rake's Progress, with a libretto in English by W. H. Auden, will be premiered at the Venice Festival on Sept. 9, 12 and 15 by the La Scala Opera Company of Milan, with Jennie Tourel creating the coloratura mezzo-soprano role; rehearsals are to start on Aug. 15, with Stravinsky supervising. . . . Leopold Stokowski on a visit to Oxford became interested in a young composer, Kenneth Leighton, who recently completed a concert overture, Primavera Romana, for full orchestra; he will give its world premiere at the Liverpool Festival, Aug. 4. . . .

Paul Bowles is writing the incidental music for a play, In the Summer House, by his wife, Jane Bowles, scheduled for Broadway production by Oliver Smith this season. . . .

In commemoration of the 150th anniversary of the Theater an der Wien, which saw the premiere of Beethoven's Fidelio and later many popular operettas, the Austrian Federal Ministry of Education and the Municipal Councils of Vienna and Graz will publish a reference volume on the suburban theaters of Vienna by Rudolf Holzer. . . . The world premiere of a new opera—Stella by Waldemar Bloch, based on a play by Goethe with a libretto by Dr. Harald Kaufmann—was given outdoors at this summer's Graz Festival. . . . Pyramid Records requires a poem of not more than eight or ten lines to complement the lyric Guy Bagar wrote for Elmo Russ' melody, Goodnight; an advance of $50 will be given against royalties; entries should be sent before Aug. 15 to Pyramid Records, 1658 Broadway, New York 19, N. Y.

Elected: Joseph A. Fischer of J. Fischer and Bro., is the newly elected president of the Music Publishers' Association of the United States. Arthur A. Hauser, of G. Ricordi and Co., the retiring president, automatically becomes vice-president, succeeding Nelson M. Jansky of C. C. Birchard and Co. New directors are A. Walter Kramer of Galaxy Music Corp., and William Arthur Reilly, of McLaughlin and Reilly Co. Ralph Satz, Chappell and Co., Inc., was elected treasurer. Donald H. Gray, the H. W. Gray Co., Inc., and Miss Amy W. Klingmann will remain in office as secretary and administrative secretary. Two directors whose terms expired this year but were re-elected are C. A. Foy, Theodore Presser Co., Mack Stark, Mills Music, Inc.

NEW RECORDS IN REVIEW

Westminster: And still Haydn comes forth. This time Westminster presents four symphonies conducted by Hermann Scherchen and the Vienna Symphony. On disk WL-5066 are No. 55 in E flat (Schoolmaster) and the familiar 104 in D. On WL-5062 are Nos. 102 in B flat and 97 in C. Strong, deliberate, forthright conducting is encountered here; and also, in one or two places, some ragged orchestral responses. Henry Swoboda and the Winterthur Orchestra are heard in three Ibert pieces (WL-5061) —the Suite Elizabethaine, Divertissement and Capriccio. The Suite, in which Emmy Loose sings the soprano solos, is a smart, clever, pleasant score, somewhat movie-musicish. It was written as incidental music for A Midsummer Night's Dream. The Capriccio is a deft piece of froth, and the Divertissement is as amusing as ever. Chamber music is represented by the Vienna Konzerthaus recording of the Brahms Sextet in B flat (WL-5063), with Ferdinand Stangler (viola) and Guenther Weiss (cello) helping out. The performance is sound, reliable and routine. Pianists currently featured in the Westminster lists are Kurt Applebaum, who continues his Beethoven series (WL-5075) with the Sonatas in M minor (op. 111) and A major (op. 2, No. 2); and Paul Badura-Skoda, who plays, with the Vienna Symphony under Swoboda (WL-5068) a pair of Russian concertos—the Rimsky-Korsakoff and the Scriabin. Neither is much heard these days. The Rimsky could easily be forgotten, and no harm done; but the pretty, slender Scriabin work exerts much charm. Badura-Skoda plays magnificently, and the recording is brilliant. The pianist also joins forces with Joerg Demus (on disk WL-5069) in Mozart's two-piano Sonata in D, Mozart's four-hand Andante and Variations in G, and J. C. Bach's two-piano Sonata in G. Intelligent, musicianly playing, marked by fine choices of tempo, are the characteristics of this recording.

Vox: Guiomar Novaes headlines the current Vox list with two disks. One is devoted to Schumann; it contains the Kinderscenen and Papillons (PL-6900). The other (PL-6270) contains a pair of Beethoven Sonatas—D minor (op. 31, No. 3) and E flat (op. 81a: Les Adieux). Better interpretations would be hard to conceive; there are not many pianists alive who can so sustain a musical line, who have such alert rhythm and such an effortless way of getting over the keys. But the recordings themselves, in sound, leave something to be desired. Another pianist, Emma Boynet, presents sensitive, technically expert readings of Fauré—the first six Barcarolles, the three Romances sans Paroles, the Improvisation and Clair de lune (PL-6910). More Fauré is encountered in the first recording anywhere of the Fantaisie for Piano and Orchestra (op. 111), played by Gaby Casadesus and the Pro Musica Orchestra under Eugene Bigot (10-inch PL-1780). On the reverse of this recording is the performance of Debussy's Pour le piano that Miss Casadesus made in 1946. The rarely-played Fantaisie is a charming, delicate work full of Fauré's aristocratic type of melody. A large-scale symphonic work, Bruckner's Fourth Symphony, is conducted by Otto Klemperer and the Vienna Symphony (PL-6930), with faster tempos than one usually encounters. The music gains thereby, sounding more organized than what generally is encountered. And a large-scale choral work, Haydn's Mass in B flat (Theresienmesse), is conducted by Clemens Krauss, the Vienna Symphony, a vocal quartet and the Chorus of the Vienna State Opera with considerably fluency and agreeable tonal results (PL-6740).

Cetra-Soria: Another in the long, elaborate series of Italian opera that Cetra has been making available to American listeners is I Lombardi, Verdi's fourth opera. Altogether out of the repertoire these days, I Lombardi nevertheless has points of great interest. Besides containing some fine music, it is an important milestone on the road that was to lead to Rigoletto. The music has considerable force, and lends dignity even to the crude libretto concerning the Crusades. In the cast of the three-disk set are Aldo Bertocci, Mario Petri, Miriam Pirazzini, Mario Vitale, Mario Frosini, Renato Pasquali and Gustavo Gallo, with Manno Wolf-Ferrari conducting the orchestra and chorus of Radio Italiana. The performance sometimes rises to impressive heights; this despite the fact that some of the principals sing more with their lungs than brains. There is a good deal of spirit to the singing, however, and the conducting of Wolf-Ferrari is fine.

Haydn Society: Some Mozart is featured on the Society's current list. Ralph Kirkpatrick, playing on a reconstruction by John Challis of a pianoforte used in Mozart's day, is heard in the Piano Concerto in G (K. 453). This is coupled with Mozart's Violin Concerto in D (K. 218), with Alexander Schneider as soloist. In both instances Schneider conducts the Dumbarton Oaks Chamber Orchestra. The interpretations are steady, musicianly, and not too imaginative. The Mozart instrument, closer to a harpsichord than a piano, surely is capable of more nuance than Kirkpatrick supplies. Two more hitherto unrecorded Haydn Symphonies—No. 52 in C minor and No. 56 in C—are performed on one disk, by Anton Heiller and the Orchestra of the Vienna State Opera and the Vienna Symphony, respectively. They are superb symphonies, of power and drama. Also on a single disk, a ten-inch one, are a pair of Haydn Piano Sonatas —No. 48 in C and No. 51 in D—played in a simple, sympathetic manner by Virginia Pleasants.

London: The unusually large London list is headed by a complete performance of Weber's Der Freischütz, sung by Maud Kunitz, Emmy Loose, Hans Hopf, Marjan Rus and Siegert Reinhold, with the Vienna Philharmonic and the chorus of the Vienna State Opera conducted by Otto Ackermann (three disks). This is an elaborate undertaking, but the performance seldom rises above the routine, though the Wolf's Glen scene does come through with considerable impact. Of the principals, Loose and Hopf make the best impression. Kunitz, as Agathe, has feeling and style, but cannot capture the big moments of her role. The recording is excellent in sound. London also has, with entirely happier results, released Lehar's two best operettas, each on a single disk—The Merry Widow and The Count of Luxembourg. Rupert Glawitsch, Wanda von Kobierska, Hugo Kratz, Willy Schöneweiss, Willy Ferenz, Hans Hopf and others are among the singers involved. In both operettas Victor Reinshagen conducts the Tonhalle Orchestra and the chorus of the Zurich State Theatre. These disks have the stylistic authenticity noted in last year's Fledermaus recording by London.

Other vocal music includes a superb operatic recital by Mado Robin, a coloratura of the Paris Opéra, who sings standard arias and songs by Mozart, Verdi, Rossini, Delibes and Benedict (ten-inch). She is an exceptionally gifted singer whose performance arouses a keen anxiety to hear her in the flesh. Gérard Souzay, on a new disk, sings arias by Handel, Beethoven, Gluck and Lully, and a group of French songs. Included among the latter is Ravel's Don Quichotte à Dulcinée, performed with convincing artistry. On a pair of ten-inch disks are Byrd's Mass for Five Voices, sung by the Fleet Street Choir, and Bach's Motet for Double Choir, in which Reginald Jacques leads the Cantata Singers.

Among the orchestral disks there are two Ansermet-Orchestre de la Suisse-Romande recordings—Schumann's First Symphony and a coupling of Debussy's La Mer with Ravel's Mother Goose Suite. All are conducted with the suppleness and attention to detail that mark Ansermet's work. The Ravel piece brings to records for the first time the seldom-heard Prelude et dance du rouet, a section of the Mother Goose Suite that will be unfamiliar to most listeners. With the same orchestra Peter Maag conducts disciplined readings of Mozart's Symphony No. 28 in C (K. 200) and Symphony No. 34 in C (K. 338). Karl Münchinger and the Stuttgart Chamber Orchestra couple Mozart's Eine Kleine Nachtmusik with the Divertimento in D (K. 136), and on another ten-inch disk are presented two British works—Holst's St. Paul's Suite, played by the Boyd Neel Orchestra, and Grace Williams' Fantasia on Welsh Nursery Tunes, with the London Symphony under Mansel Thomas. Another Münchinger disk is devoted to Vivaldi's The Four Seasons, with Reinhold Barchet as violin soloist.

There are two concerto recordings. Julius Katchen and the New Symphony Orchestra under Fistoulari are heard in a somewhat over-sentimental version of Rachmaninoff's Second Concerto, and, with the same orchestra conducted by Kisch, Campoli plays the Bruch G minor Violin Concerto. Campoli couples the concerto with Bach's D minor Partita—the one containing the Chaconne—and plays with unostentatious but authoritative artistry. Among piano disks are a trio of Beethoven sonatas—Op. 10, Nos. 1 and 2, and Op. 79—played with grandeur by Wilhelm Backhaus; the Liszt B minor Sonata, in which Nikita Magaloff is the skillful pianist; and Moussorgsky's Pictures at an Exhibition, in which Katchen is heard to better advantage than in the Rachmaninoff Concerto.

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BERNICE FROST SAYS...

REPERTOIRE FOR TECHNIC

"What do you do with an eleven-year-old pupil who will not practice her piano studies, but will work diligently on her pieces?" This query comes from a Louisiana teacher. Another letter from Colorado says, "Am having difficulty with the high school age pupils, as they will bring nothing prepared but their solo pieces." . . . From Maine and Florida come similar comments—all concerned with the lack of application given to study material.

This seems to be a needless concern since the vast repertoire available for all grade levels is unlimited. Musical solos, each with definite technical purpose, should be chosen to meet all the needs of every student.

The average so-called study offers no musical development and many times does not meet the technical requirements of the study level in which it is supposed to be classified.

Beware Barren Etudes!

There is nothing more deadly and discouraging than unmusical and meaningless etudes, or studies. The alert teacher of today is doing away with this sort of training and offering pupils a sound musical and technical foundation through the same materials.

Music and technic cannot be separated; they must develop, one with the other. Exercises for the need of each individual can be devised by the teacher. The same exercises, however, will not meet the need of every student.

Of course, it is necessary for the teacher to have a broad knowledge of teaching repertoire, its exact placement values and technical content. The pre-Bach music as well as the classical school of writing offer the best technical material to be found anywhere. Compositions from the Romantic school and from contemporary writings will add unlimitedly to the technical foundation. With SUCH resources, why waste time on dull, meaningless studies?

Do not divide the musical and the technical—not because the pupil will better enjoy his study if you do not, but because it is the only musical procedure for any and all piano instruction.

Interesting Playing

I have found that many pupils simply will not listen critically to their own playing. Unless I continually force them to observe every little nuance in a piece, they will play from beginning to end in a sort of neutral mezzo-piano or mezzo-forte tone. How can I help them to develop the habit of attentive listening, and consequently more interesting playing? J. C. PENN.

Whether your pupils are in intermediate or advanced levels you will have to begin with exaggerated dynamics, working with both large and small phrases.

Also give them single melody lines of rather extended range to play with each hand alone, and then build to small and large climaxes.

Playing for pupils, having them listen to their own recordings and those of others, and attend piano concerts—all these things should increase their listening ability.

First Pedal

When should one introduce pedal work with beginners, both young and adults? K. S., N. H.

Begin pedal work as soon as possible. If the child is young and cannot reach the pedal, use a good pedal extension device or have the pupil sit at a slanting position (the former is preferable).

Dependable Memory

Can you suggest several ways to memorize one's pieces so that there is security when playing in public? I find that I am sure of my solos, but when I appear in recital, I forget and cannot go on. I am a first year high school student and have had no trouble with memorizing until this year. E. B., ILL.

There are general rules for memorizing which no doubt you have followed. Do you know the harmonic analysis from memory? Can you play each of the hands alone? Could you write out the composition on manuscript paper away from the piano, think the pieces through away from piano, begin in any measure, begin at any phrase, play in sections according to the form of the piece, play the work through with the left hand louder than the right? One could go on and on with suggestions, but you have probably never really known your pieces. Even if you become nervous, you should —after several recitals—be able to sit and think where you are in your solo and go on again.

Try memorizing your next solo completely away from the piano, before you even read it through on the instrument.

Stillman Kelley Festival Held by Western College

OXFORD, O. — Two Festival Programs were given here recently in memory of Edgar Stillman Kelley, who for many years held a fellowship in creative music at Western College for Women, and his wife, Jessie Stillman Kelley, who between 1923 and 1934 headed the department of music. Mrs. R. A. Herbruck and Mrs. Gaillard B. Fuller, two officers of the National Federation of Music Clubs, of which Mrs. Kelley was president for four years, participated in the program. The speaker in the evening was Dr. C. Hugo Grimm, of the Cincinnati College of Music. Among works by Dr. Kelley heard was his Israfel, sung by the Western College Choir under the direction of Lawrence Apgar; excerpts from his choral work, Pilgrim's Progress, with June Kelly, soprano of the Philadelphia La Scala Opera, as soloist; and his Piano Quintet, played by Miriam Otto Kockritz, Emil Heermann, Carlo Mastropaolo, Jean Ten Have and Arthur Bowen. A feature of the program was the dedication of Stillman Kelley Auditorium, at which the speakers were Mrs. Alexander Thomson and Dr. John Molyneaux, both of the Western College board of trustees.

Pompeo School Founded

HOLLYWOOD, CALIF. — Giovanni Pompeo has opened the Maestro Pompeo Music School here. A well known teacher, composer and conductor, Maestro Pompeo formerly conducted the Pompeo Symphony Orchestra and the Bay State Symphony of Boston. He has conducted many concerts and operas in Symphony Hall, Jordan Hall, the Boston Opera House, Springfield Auditorium and throughout the state of Massachusetts. During the Bicentenary Commemoration of Giovanni Battista Pergolesi, he was chosen to conduct the American premiere of that composer's two-act opera buffa, Il Maestro di Musica, with Metropolitan Opera artists participating, and under the auspices of the Italian Government. He also took part in the 300th Anniversary Celebration of Harvard University, directing 800 musicians at Russell Field, Cambridge, Mass., in a concert heard by short wave radio throughout the world. In 1950 he made a European tour, ending with an appearance as guest conductor and composer with the Symphony Orchestra of R.A.I. (Radio Italiana).

Herz for Minneapolis College

Hermann Herz, conductor of the Duluth Symphony, has joined the faculty of the Minneapolis College of Music to be in charge of the Opera Workshop, opera coaching classes, and give private lessons, beginning Sept. 10. He will also conduct a class in opera coaching during the second summer session, from July 23.

Theatre Wing Auditions

The Professional Training Program of the American Theatre Wing, started five years ago as a retraining program for veterans of World War II, will for the first time be open to "experienced non-professionals," beginning with the fall term. Auditions will be held the last two weeks in August.

PLAN SHAKESPEARE FILM . . . Richard Girvin, center, composer and conductor of a new production of Macbeth, to be made by "Unusual Films" of Bob Jones University, Greenville, S. C., confers with Katherine Stenholm, left, director, and Dr. Karl Keefer, dean of the Bob Jones University School of Fine Arts. The role of Macbeth in the full-length, all-color feature will be taken by Bob Jones, Jr., president of the university.

Up and Down the Guild Keyboard

By Grace White

Mary Nan Hudgins, pupil of Silvio Scionti, again an artist winner in the Guild Recording Competition. This year's prize makes $600 plus the Paderewski Medal won by this outstanding Texas girl in Guild events. Miss Hudgins has appeared with several major orchestras; is the winner of scholarships, medals, citations from honorary societies (both musical and scholastic); and has made tours.

Wins Atwater Kent Scholarship

Harold Owen, pupil of Frances Brumbaugh, and long in Guild auditions in Los Angeles, won the Atwater Kent Scholarship of $500. The presentation was made at the Young Artists' Contest-Recital of the Los Angeles MTA, at University of Southern California. Young Owen has been soloist with a number of the smaller West Coast orchestras, and has an unusually extensive repertoire.

Club Holds Concert Drive

The Youngstown (Ohio) Monday Musical Club is celebrating its 55th concert season by increasing its offerings from five to seven programs. Mrs. Carl W. Ullman presided at the opening drive for season subscriptions at a dinner on June 25 for twenty captains, each with ten works. Ross Packard, executive secretary of the Chamber of Commerce, gave the welcoming address and introduced the visiting Musical Courier writer. A leading newspaper, The Youngstown Vindicator, gave the attractions of the coming season a double-page spread. The drive closed on July 29 with another dinner for the 200. It is expected that the house will be sold out by subscription, as usual. The members of the executive board of the club believes the community most wants ensemble programs, such as orchestras and operas. Horowitz gave a piano recital five years ago, the last up to the present. This year Oscar Levant will play a concerto with the Cincinnati Orchestra. A unique feature of the ticket drive is that a large block of seats is sold with permission to make five payments. This is because Youngstown is an industrial city, accustomed to "installment buying." Lillian Stambaugh is vice-president of the Monday Musicales.

A large new chapter of the Guild has been started in Youngstown, with Mrs. Herman Gruss and Mary C. Schaetzel as co-chairmen. Referring to music study, Mrs. Gruss said: "It takes four requirements to produce results: talent, willingness to work, right parental influence, and a good teacher."

Rollins Scholarships Awarded

Rollins College at Winter Park, Fla., has just awarded two $500 Achievement Scholarships to Guild High School graduates—Ethel Metzger, pupil of Erna Luetscher of New York, and Peggy Sias, pupil of Nevarte Adrian of Boston (Malden, Mass.). Rollins reports that the previous scholarship winners have made outstanding records: John Phillips of Brownsville, Tenn., Ugo Damia of Danbury, Conn., and Carolyn Simonds of Winter Park are all listed as continuing. All of these students took part in Guild auditions, and it is expected that they will continue to do so.

"Met" Winner Studied Piano

After five years of piano study, Maria Leone's teacher, Mrs. Carl Beutel, of Detroit, heard the young girl's voice, advised her to study singing and convinced her family of the wisdom of sending her to New York and Italy. Now, twelve years later, Mrs. Beutel has the satisfaction of knowing her judgment was well founded, for Maria Leone has won the Metropolitan Opera Auditions of the Air, with its $2,000 scholarship. This is augmented by an additional grant of $500 from the Detroit Tuesday Musical Club, of which Mrs. Beutel is treasurer. Through Mrs. Beutel and Mary Humphrey, of the Detroit News, Maria will sing on Italian Night at Grand Circus Park in the celebration of that city's 250th Anniversary.

Incidentally, 1951 is the fifteenth year of the Michigan Music Festival, of which Mrs. Beutel is chairman. This year 1,000 players were featured with 225 pianos.

Guild News

Maurice Dumesnil has joined the Guild, and is expected to do some judging next season.

Mrs. Ralph Bragg and Mrs. R. S. Thompson have just completed a tour of Michigan towns, giving two-piano recitals. Mrs. Bragg is chairman of the new Port Huron chapter of the Guild.

Hazel Griggs is engaged to play on Sept. 2 and 9 as soloist with the Orquesta Sinfonica de la Universidad, Mexico City, Jose Vasquez conducting.

The first composition played in the New York auditions this year was by the American composer Helen Boykin. Each student is given first choice of a work to begin his audition, then the judge asks for another number. Miss Boykin is a member of the Atlanta chapter of the Guild, and her compositions are played widely in auditions. Many of the boys who played chose as their opening number a composition by Bernice Frost, incidentally one of the writers for the Musical Courier.

André de LaVarre, who was presented for three years in Guild auditions by Irma Correll, has won a scholarship at the Vienna Academy of Music. Mary MacKenzie, also a pupil presented by Miss Correll from the ages of 7 to 17, won a vocal scholarship at Juilliard, and at the end of the second year was awarded the Opera Scholarship. She values her Guild certificates and says "all her piano and theoretical study has been of inestimable help to her."

Laura Platt Brown Uses "Workshop Recital"

The chairman of the Westchester chapter at White Plains, N. Y., tells how she added color to a pupils' sonata recital by turning it into a workshop adventure. She acknowledges the inspiration of Bernice Reaser in the undertaking. "I used the Beethoven Sonata in G major, op. 14," she said. "Three of my pupils are learning this sonata in its entirety this season. At the studio recital each one played one movement from memory, preceded by a little explanation of its construction.

"In the Allegro I demonstrated how the pupil is taught to play four eighth notes in the left hand with double triplets in the right, illustrated the phrasing of the thirds, and compared the major and minor tonalities. There were other examples of this kind; the pupils also gave their own ideas. The response of the parents was gratifying. They expressed real appreciation of the sonata and were able to realize, to some extent, the amount of concentrated study the pupils must devote to perform it satisfactorily."

Giulio Favario, artist winner in 1951 Guild event, entered by Leo Podolsky, with whom he studied eight years; M.A. from Sherwood Music School; won Chicago Women's Music Club contest; made recent tour of thirty-one recitals in mid-western states.

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Peabody Conservatory Series

BALTIMORE, MD.—The Friday Afternoon Series of Recitals at the Peabody Conservatory of Music for 1951-52 will be opened on Nov. 2 by Irmgaard Seefried, Viennese soprano. On Nov. 9, 16 and 23, three varieties of chamber music will be heard, beginning with a program by the Quartetto Italiano and continuing with a sonata recital by Gregor Piatigorsky, cellist, and Reginald Stewart, pianist, and concluding with an appearance of the Effenbach Piano Duo. Tossy Spivakovsky, violinist, plays on Nov. 30; Dec. 7, Nicole Henriot, pianist; Yi-Kwei Sze, Chinese bass, is scheduled for Dec. 14. The series resumes after the holidays with Jorge Bolet, pianist; and, Jan. 18, Suzanne Danco, Belgian soprano, returns for a re-engagement. Gerard Souzay, baritone, will be heard on Jan. 25; Feb. 1, Benno Moiseiwitch, pianist; Feb. 8, Ruggiero Ricci, violinist.

Four artists who are regular faculty members and teaching in the summer session as well gave recitals last month —Richard Ross, organist; Frederick Griesinger, pianist; Richard Kapuscinski, cellist, accompanied by LeRoy Evans; and Austin Conradi, pianist.

The Peabody Conservatory's Preparatory Department will open its second out-of-town branch on Oct. 1 in Towson, Md. The first suburban studio was inaugurated last year in Glen Burnie, Md. Plans are under way to add still others.

Juilliard Concert Series

The remaining concerts in the current series presented in connection with the Juilliard Summer School, Robert Hufstader, director, will be given by Jane Carlson, pianist, Aug. 1; Joyce Flissler, violinist, and David Garvey, pianist, Aug. 2; the Juilliard Summer Chorus under Mr. Hufstader, Aug. 7; Vernon de Tar, organist, Aug. 8; and the Juilliard String Quartet, Aug. 9. Appearing in July in this series were Beveridge Webster, the quartet, Lonny Epstein, Joseph Fuchs and Frank Sheridan, Maria Kurenko and Mr. Hufstader, Katherine Bacon, Leonard Rose and Leonid Hambro, Winifred Cecil and Gibner King, Carl Friedberg, Fernando Valenti, and Mr. Hufstader conducting a vocal chamber music program with Catherine Aspinal and Rawn Spearman. Of the 18 events, the Juilliard Quartet gave three programs.

Hopkins Students in Auditions

Six students of Alfred Hopkins in Newark, N. J., entered the Griffith Music Foundation auditions this spring. All six received awards, three attaining honors. Mr. Hopkins was presented with a teacher's award in recognition of the work of his pupils in the auditions. Auditionists were David Boyd, Perry Capelakos, Anthony Cervasio, and Melvin Evans, tenors; Leon Stanford, baritone, and George Flanagan, bass.

Jimmy Fox, baritone, a student of Mr. Hopkins in New York, is a regular member of the Joe Franklin television show over WJZ. Mr. Fox was one of eight finalists on Warren Hull's Talent Parade (WOR) and has appeared on the Ted Steele and the Zeke Manners shows. Frank Bevilacqua is baritone soloist at the Beck Memorial Presbyterian Church in the Bronx. Ruth Kudrnac, contralto, sings at Our Lady Help of Christians Church in East Orange, N. J. Alfred Snyder, baritone, sang on the Bertoli Stars of Tomorrow program (WHOM). Mr. Snyder won first place on Victor Packer's Talent Show (WLIB) earlier this spring. Ernest Baskett, bass; Alexander Dornstauder, baritone, and Hugh Hurd, tenor, were soloists on the annual Music Center Conservatory Town Hall program in June.

Weschler Pianists in Recitals

Two artist-students of Prof. Angela Weschler of the New York College of Music gave piano recitals in May. Moshe Gnatt was heard on May 17 in Carl Fischer Concert Hall, playing first performances of his own Theme and Five Variations and Mazurka, and numbers by Brahms, Schubert, Mozart and Beethoven. Phyllis Whitney, appearing in Carnegie Recital Hall on May 25, offered a program of Bach-Siloti, Schumann, Prokofieff (Sonata No. 3), Chopin, Shostakovitch, Gershwin and Debussy.

Mme. Glesinger on European Visit

Mme. Gertrude H. Glesinger, voice teacher, is spending a holiday in France until Labor Day. Among her pupils, the following have been booked for engagements: Anne White, contralto, has appeared regularly in recitals in the metropolitan area and also sang recently at Southern colleges. Libbie Bizief, mezzo-soprano, made her debut at Carnegie Recital Hall on April 7 and has been heard in various joint programs. Venita Venay, soprano, has been singing in musical comedies in Chicago. Richard Gant, tenor, was engaged at Radio City Music Hall, New York, and appeared in Carnegie Recital Hall. Loraine Levi, lyric coloratura, appeared with the National Opera Club and the Civic Opera Company. Olga Zlatar, mezzo-soprano, who made her debut at Times Hall in December, 1950, has also toured South America and Mexico, and sang over Radio Station WHOM.

Mme. Glesinger in the coming season plans to present her students in concerts of classical vocal music, joint recitals, opera, light opera and musical comedy.

LeeRoy Singers Heard

John Vanderhoof, first tenor of The Vikings, is at the Edgewater Beach Croydon Hotel on a four-week engagement, finishing a season of engagements in and around New York and Ohio. Cantor Henry Herman, tenor, gave a concert at the Temple Emanu-El of Englewood, N. J., where he was engaged for the holidays. Both are singers from the studio of Lila LeeRoy. Other LeeRoy pupils are appearing as church soloists in New York and nearby towns.

Cornell Academy Pupils Appear

Pupils of the Cornell Academy of Musical and Dramatic Arts, Brooklyn, made the following public appearances: Paul Corrao at a music festival at Brooklyn Prep; Elvira Baglivi in the St. Francis Oratorical Contest at Xavier Academy; Anthony and Lenore Angotti, Sylvia Rocco and Michael Fatizzi in concerts at the Brooklyn State Hospital. Carol Byers played piano compositions over WMCA on April 29 under the auspices of the Mental Hospital Guild.

73RD ANNUAL COMMENCEMENT of the New York College of Music, held in Town Hall, June 20. First row, l. to r., Award of Merit: Marilyn Dubow, Preparatory Department Diploma Students: Rose Waltner, Joan Stein, Richard Stauf, Louis Stalker, Robert Mintline, Helene Mackay, James Hoffman, James Gareri, James Drago, Moshe Gnatt, John Lucas, Phyllis Weitzner, Vincent Armentano, Joseph Borreca, Patricia Carey, Elaine Celotto, Cosmo Donato, Henry Eason, Flora Filippone, Arthur Wechsler; Second row, Certificate Students: Shirley Librik, Yolanda Leone, Juta Kurman, Moon Chan Kim, Olive Kailasam, Barbara Irving, Fanny Held, Arlene Hassell, Theodore Anagnostaras, Aram Bedrossian, Vincent Cole, Lawrence Eastmond, Gertrude Gordon, Jacob Farkas, Joyce Gooden, Otto Hammer, Nancy Haughwout; Third row, standing: Henry Burch, Richard Hirsch Award, Certificate Students: Robert Killian, Florence Paskell, William Lockett, Archie Mathosian, Sylvia Rothman, Giovanni Nisita, Bernard Resnick, Muriel Reid, Maurice Roche. Winners of Richard Hirsch Award were Joan Stein, Henry Burch; Officers: left, seated, Dr. Arved Kurtz, Director, Dr. Warner Hawkins, Co-Director, Ruth Winrow, Registrar; standing, Phyllis Glick, Secretary.

Cleveland Institute Graduation

CLEVELAND, O.—The Cleveland Institute of Music graduated the largest class in its history at the 26th Commencement on June 14 when 26 Bachelor of Music degrees and 8 Master of Music degrees were presented to the graduates by Mrs. George P. Bickford, president of the board of trustees. The commencement address was given by Dr. Russell V. Morgan, director of music, Cleveland Board of Education. Beryl Rubinstein, director of the Institute presented the annual prize award donated by the Alumni Association for the highest scholastic record in the school to Edward Malterer.

Among the graduates Kurt Loebel and Robert L. Ripley are members of the Cleveland Orchestra and Harriet L. Alger, Eugene R. Mancini, Georgeanna K. Beaver and Gerald E. Snyder are on the faculty of the Cleveland Institute of Music. Mary Green returned to the Iowa State Teachers College, Cedar Falls, Iowa, to teach harp and theory.

Kazamek and Students Appear

George Kazamek, well-known Czech artist, who made many European tours previous to World War II, was heard with his violin pupils in recital at Paternity Hall, June 9. With Ladislav Hudec at the piano, the program presented compositions by Bach, Pleyel, Wieniawski, Streben, Massenet, Szendrai, Haydn, Karbulka, Haubiel and Kazamek, played by students ranging from beginner to artist grade. The standard of talent was high and each instrumentalist was applauded by the appreciative audience. Listed were Betka Gluvna, Milka Gluvna, Julia Malik, Barbara Malik, Po-Wen-Huang, Martin Andic, Henry J. Nalenc, Abe Sobel, Emil Nemcek, Geza Szendrai, Mr. Hudec and Mr. Kazamek.

Sperber Pupils in Recital

PROVIDENCE, R. I.—Twelve young singers from Rhode Island gave a program at the Music Mansion on June 7, presented by Herta Sperber. The opening ensemble from Mozart's Magic Flute was sung by Maria Cambio, Connie Foster, sopranos; Norma Piccirilli, contralto, and Alexander Walsh, tenor, who later sang Lionel's aria from Flotow's Martha. Other ensembles, such as Under the Greenwood Tree by Somervell and the Letter Duet from Marriage of Figaro, were delivered by Kay McKiernan and Dorothea Sullivan, sopranos, and Gloria Calitri and Phyllis Applegate. Alice Prescod and Thesesa Martin were heard in a group of Brahms songs. Songs and arias by Purcell, Mozart, Reger, Arne, Wood and Brahe were performed by the Misses Applegate, Calitri, Foster, McKiernan, Mooradian and Sullivan, and Thomas Bailey, tenor. The Card Scene from Carmen had Norma Piccirilli in the title role, supported by Alice Mooradian and Maria Cambio. The closing number was the duet, Un Di Felice from Traviata. Herta Sperber was at the piano.

Outstanding was the professional approach of the singers, which, coupled with excellent voices, augurs well for their future. There was an over-flowing audience. B. J.

RECEIVE DEGREES . . . The Cleveland Institute of Music bestowed Master of Music degrees on (front row, l. to r.) Georgeanna Kathryn Beaver, Jeanne Spielman Rubin, Mary Green and (back row, l. to r.) Brenton Banks, Gerald E. Snyder, Howard A. Roberts.

TEACHING BRIEFS

Renato Bellini is vacationing in California and while there, is hearing the many young vocalists who during the past season have requested auditions. The teacher and operatic coach will reopen his New York studios after Labor Day.

Carol Smith, contralto, winner of the voice award in the Young Artists Contest at the National Federation of Music Clubs Biennial Convention at Salt Lake City, is a member of Mu Xi chapter of Mu Phi Epsilon.

The International Piano Teachers Association conducted its sixth National Convention at the Hotel Statler, New York, on July 16, 17, 18 and 19.

A workshop for training Jewish music leaders will open in October at the YM-YWHA under the auspices of tthe JWB-sponsored National Jewish Music Council.

Marilyn Tyler, soprano, graduate and faculty member of the Manhattan School of Music, now studying in Italy on a Fulbright Scholarship, has been notified that she has been awarded a second year's study under the same auspices.

The University of Michigan's School of Music sponsored three Conferences for Music Teachers in July. That on String Teaching was held July 12, another on the School and Community Orchestra, July 13, and a third on School Vocal Music, July 14. Lectures, demonstrations and exhibits were a feature.

The Juilliard School of Music will offer harpsichord instruction for the first time this fall under Fernando Valenti.

The Carl Friedberg Alumni Association has awarded a scholarship for study with Carl Friedberg next season to Betty June Cooper and Aldona Kepalaite.

The Opera Workshop at the Pennsylvania College for Women, under direction of Richard Karp, concluded its seventh session with presentation of Britten's Rape of Lucretia, Offenbach's Tales of Hoffmann, Menotti's The Telephone, and Alex North's The Hither and Thither of Danny Dither.

May Etts, teaching associate of Guy Maier, presented her course for piano teachers, Fresh Perspectives, in four morning sessions at a studio in Steinway Hall, on July 9, 10, 11 and 12, and repeated it on July 16, 17, 18 and 19.

Dr. Reginald Stewart announces the appointment of William A. Taylor as head of instrumental music in the Public School Department at the Peabody Conservatory of Music. Mr. Taylor, who assumes his duties on Oct. 1, was for several years instrumental and band instructor in the public schools of Rochester, N. Y.

Alfred Stobbi-Stohner, New York voice teacher, is flying to Europe on Aug. 1. Among his pupils recently signed for engagements are William Letters, Mary Scruci and Beryl Christine, who opened in a series of musical stock productions at Danbury, Conn., on July 19; and Jess Hartman, heard in Barnesville, Pa.

PHOTO CREDITS: Front cover (Jochimsen); p. 3 (Nippon Times); p. 6 (Leland-Wilson Studios); p. 7, group (Ellingsen)—Janssen (L. A. Todd); p. 13 (Kaldor-Bates); p. 14 (Bob Alderson); p. 21 (Fernand de Gueldre); p. 30 (Bob Craig); p. 34 (H. Hewitt).

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"The Brazilian orchestral chief, Eleazar De Carvalho, whom Serge Koussevitzky considered his best disciple, appeared for the first time before the faithful subscribers of the Philharmonic Society of Brussels. Let us state at once that he made an excellent impression in the course of his direction of the three works on the program. From his first contact, M. De Carvalho conquered both the national orchestra and the public. Directing without the traditional baton, the gestures of his hands sufficed to indicate the movements, nuances and rhythms. His effect upon the player is powerful because it is simple, and the secret of his authority resides in the fact that, as soon as he is in the presence of the orchestra, he recognizes but one thing—the music. All other considerations . . . disappear; there are only the notes and their significance which count. He has in addition the sense of ensemble, as much as that of detail, and he knows all the necessary techniques of each instrument. M. De Carvalho . . . keeps surveillance of each musician. The instrumentalist knows this and has confidence."—Nation Belge, May 1, 1951.

"The 17th Philharmonic concert had the interest of presenting to us a Brazilian conductor, Eleazar De Carvalho, who appeared as a cultivated musician, sure of himself, possessing mastery of his orchestra, and gifted with a warm temperament over which intelligence holds control . . . his direction is precise and nuanced."—Lanterne (Brussels), April 30, 1951.

In American debut with the Boston Symphony Orchestra, Boston, Mass.

De Carvalho conducts the Boston Symphony Orchestra, August 5, 1951, Berkshire Festival, Mass.

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Re-engaged for Europe season 1951-1952— 10 concerts scheduled in Brussels

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